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The Nature of Self-Damaging Women in Charles Dickens' Novel

Bleak House

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This study intends to explore and analysis the portrayal of self-damaging behavior, which encapsulates two female characters: Lady Dedlock and Mademoiselle Hortense in one of the most famous novels of Charles Dickens' *Bleak House* (1859). An evaluation of these two female characters shows and reflects that their self-damaging behavior emerges from low self esteem, which results from a number of reasons. The self-damaging behavior introduced by these women involves: self-imposed isolation, women madness, purposive accidents, physical self-abuse, and most consequently, conscious pursuit of destructive relationships with men. Although Dickens clearly means no maliciousness to women in his works, the great Victorian marital upheaval of June, 1858, is illustrative of Dickens's ambivalent attitude towards women, especially towards strong women.

Keywords: self-damaging, destructive relationships, victimization, isolation, deformities

Introduction

It makes sense to place Charles Dickens in his proper literary ambience. The whole work of Charles Dickens is attributed to the humanitarian movement of the Victorian period, which contributes indeed, to one of the largest spheres of literature, and that is the sphere of fiction. Dickens sprang suddenly into fame with *Pickwick Papers* and at 25 found himself the most popular of English novelists. Dickens has the double distinction of being the best story-teller of his time and the most versatile and amusing creator of characters. It is not merely that his plots are well managed in the interest of mystery and suspense; more essential is that something is always happening on his stage whether or not any progress is actually made with the plot. Among writers of weight Dickens allots the least space of explanation and comment.

In any consideration of Dickens's themes, we cannot overlook the early circumstances of his own life that haunted him to the end. The unforgettable experience of his early youth—that humiliating phase of his life—became one of the decisive elements in the formation of his personality. Even when those hardships had been left behind, Dickens could never forget them.

The art of Dickens has a deep human quality. The chief instruments of this art being tears and laughter, and above all the poignancy and flavor of their fusion, Dickens is a prominent figure in the line of English humorists. Among the English novelists Dickens is neither the most consummate artist, nor the finest psychologist, nor the most accomplished realist, nor the most seductive of story writers; but he is probably the most national, the most

typical and the greatest of them all. In this own sphere, there is none in his time who can approach him. It has to be admitted that the principle qualities of Dickens's novels are his irresistible humor, his unsurpassed descriptive power, and the astonishing vitality of his characterization.

There is no doubt in our minds that most of Charles Dickens' characters, and the way he portrayal them emanates as suffering individuals infected with a certain multi-dimenational damaging patterns. Some are victims of crippling impairments; others suffer from physical illnesses and deformities; while others are attacked by stunted growth. However, masochistic or self-damaging behavior is a product of twisted psychological development. This nature of behavior is so skillfully presented by Dickens in two female characters in one of his later novels.

In fact, most of these self-damaging women possesses a certain number of qualities, which drives them into ambivalent relationships with other characters, and they are quiet perceptive and capable to recognize and considers the principles and the sources of their dilemma, in addition to understand the complex nature of this serious symptoms. In spite of their consciousness and intelligence, the stubbornness these women showed, results in self-isolation and endeavored destruction of all prospect for ordinary, average, and loving human relationships. Their self-torture may take the form of self-decreed confinement, repudiation of efforts by others to build and consist relationships or display kindness, negative consent of being tampered by others.

A survey of the most essential literary works about Dickens's women, with regards to these two charming female characters, will expose in general the unsuccessful attempts of the critics and their failure to realize and observe the psychological perplexity of these women and that those who have identified aspects of this type of self-damaging conduct have either flopped to admit its prevalence or have flapped to understand the psychological coherence with the essential intention of Dickens' when he depicted these women. These research, then, has a tripartite goal: to institute Dickens' prevalence attempt and endeavor to define and anatomize self-damaging merits in women, to investigate and to study carefully the salient cohesion of Dickens' depiction of this character pattern, and to reveal Dickens own realization and understanding for the psychological forces that imposes a women across self-damaging behavior.

Thematic Concern

A review of Dickens' female characters, shows that there are a certain number of merits that are participated by the party of self-damaging women that are not seen to any considerable range in most of Dickens' other women characters. In fact, some of these evident characteristics might refer to their interest and desire on the side of these women to establish relationships with other characters who are undoubtedly going to fetch them humiliation, rejection, pain, and frustration. There is also a strange, almost terrifying, ideological and mental strength on the side of these women to canvass and objectively dissect the technique or the style in which they are ruining the chances for their happiness. This entire consciousness of the sentimentally painful ramification of their activities is the essential strain of what Poe (1956) called "the imp of the perverse", the inclination to do a specific thing because it is known to be wrong. Thus, there is no doubt in our minds that these women are obviously Dickens' most superior intellectual female characters. In fact, many of these self-damaging women show either a true real or presumed apathy toward their destiny, particularly towards any emotional anguish or personal frustration from their deeds or, in some issues, privation of initiative. This apathy, in turn permits some

of these women to be passive victims of the manipulations and intrigue of a host of unsavory or, at best imprudent characters. Mainly their parents, who Dickens observes, resort to be the essential origin and root of their daughter's decadent self-respect and subsequent self-damaging inclination.

Depending on his false deceptive of apathy, and mostly masked by it, is a covered dissatisfaction versus the forces and people which have participated in the emotions of disappointment, distress, humiliation, and sense of infidelity practiced by these women. This dissatisfaction takes the form of man-hating, as in the case of lady Honoria Dedlock and Mademoiselle Hortense. Eventually, at the origin of the self-damaging behavior most of these women personify what Dickens actually considers as a bad nurture by egocentric or ignorant parents or guardians.

Lady Honoria Dedlock

Lady Dedlock as she describes herself, "bored to death" (Dickens, 1984, p. 56), although her boredom is supposedly indicative of her having achieved her ambition (Dabney, 1967), conquered her world, and must now endeavor to maintain her conquest from the fluctuation of time. However, she is not afraid of the future, but the past. Attending the age of 50, wedded to Sir Leicester Dedlock for many years, and "at the top of the fashionable tree" (Dabney, 1967, p. 57), Lady Dedlock is unexpectedly shocked out of weak equanimity by identifying the handwriting on a few legal sheets brought in by Tulkinghorn, a reality which does not go unrealized by that shrewd lawyer. The handwriting might belong to Captain Hawdon, Lady Deadlock's past lover and the father of her daughter Esther Summerson. Lady Dedlock's life from this moment on, was now influenced by a new conflict, a life that includes two paradoxical impulses. The first impulse forces Lady Dedlock to keep her past a secret, from both Hawdon and Esther because the confession might destruct not only her actual present situation with its fortune, honor, society, stability, and prestige, in fact it also would destruct the gladness of Sir Leicester, dullness, snobbishness, arrogance and complacency, whose love for Honoria is faithful. Nevertheless, Esther's illegitimacy would become the issue of depute in urbane circles and the demotic discussion which perhaps destroy her plans for happiness. In addition, and besides Lady Dedlock's selfless motives, she is mostly afraid of the humiliation and shame that would result from exposing her past. In fact, Lady Dedlock was quiet aware of the fact that she does not have the formidable intended strength to forget the past that causes her to misprise herself as a weak-willed, cowardly person living in a lie. As for the second impulse, it refers to the fact that Lady Dedlock's heart is hanging up with her past love that involves Esther and Hawdon, whom she considers in her evaluation, renegade by her intention to save the status quo.

Whatever the choice Lady Dedlock takes, she is sure her choice will influence the stability and the happiness of the others. Thus, she decides not to take any decision for the present time, she storms in her anger and shows several signs of great frustration. Her hesitation, tiredness, and anxiety, impatience and tedium, all these indicative aspects evidently show a great degree of frustration that refers to her sense of self-disrespect and guilt.

Lady Dedlock's sense of iniquity is reinforced to certain level, as a result of her marriage, she has formidable physical resources at her command that could be used to raise the welfare and gladness of those for whom she cares. However, she is totally aware that these resources result from what she understands as her dishonesty and that all her power, wealthy, or prestige cannot truly be used. Thus, this fact motivates a good deal of anger and depression in her, and many of these feelings emerge as dissatisfaction and disrespect pointed towards her husband and his family, essentially since they are representatives of the whole class whose values she

must subscribe to, in a superficial way at least. The eventual conclusion is that Lady Dedlock, in a gradual increasing degree, regards herself as a coward and a hypocrite, as she experiences, in consideration to her sense of contempt, worthlessness and disgust. These feelings reach its climax when Lady Dedlock does not spare any chance to conserve her maid Rosa from any potential profanity influences of the former's impending dishonor, extort by Tulkinghorn to continue lying to make it possible to protect Sir Leicester, his family, and the structure of the whole class. This compulsion by Tulkinghorn exposes unexpected result, which in turn clarifies what Lady Dedlock has been doing to herself. Regardless of being molded by the society values she has achieved, she is quiet aware that she has abandoned and deceived the only two persons she ever truly loved. In fact, Tulkinghorn's knowledge lefts her with the feeling that it would never be possible to try again to reconcile the present and the past and that it is time to make a final decision. As a matter of fact, all her efforts to be loyal to her comprehend true self without destructing the world of Chesney, a world such as her dressing in Mademoiselle Hortenses's clothing to visit Hawdon's grave in the Pauper cemetery with Jo, her secret visit to Hawdon's room at Krook's, and her tearful meeting with Esther in the woods is a very good example to illustrate the former attempts.

Ross Dabney raises the question of which is the greater sin on Lady Dedlock's part, deceiving Sir Leicester in not telling him about her affair with Captain Hawdon or marrying for social status and wealth. It would appear that Dickens is more concerned with Lady Dedlock's inner turmoil resulting from a mercenary marriage than he is with her past sexual indiscretions. This dose creates a tension in the reader between conventional values and the values which Dickens suggests are important in the novel. Her youthful offense is not what makes Tulkinghorn attempt to control her; rather, it is his realization that Lady Dedlock's capacity for love and her sense of commitment outweigh her loyalty to the values and lifestyle of Chesney world. (Dabney, 1967, pp. 82-83)

It is almost the case with most of Dickens' other self-damaging women, Lady Dedlock's efforts, to protect an innocent young individual from iniquity, suffering, and sham. Her inability to do much for Esther motivates her to adopt her maid girl Rosa, who, as the future bride of Watt Rouncewell, becomes a thorn in the great conflict with Tulkinghorn. In fact, the maternal sympathy and kindness of Lady Dedlock towards Rosa provide confidence to the lawyers belief that selfless loyalty of this type is strange to the style of Dedlock's life and even threaten to its values, specifically that self-continuity at an ambience of glacial aloofness. Despite the warnings from Tulkinghorn, Lady Dedlock's decision to over joy Rosa, might be the reason behind her sense of guilt over neglecting Esther, which might also be attributed to a kind of re-newing of Lady Dedlock's experience with her first love, an alternative second opportunity for her to reconfirm her belief in real love by using all her power to affirm Rosa's attainment of what Lady Dedlock once owned and still cherishes. It is Lady Dedlock's solid obligation to Rosa that establishes the pier where Lady Dedlock seeks to return to the human fold from her isolation.

It is true that she does seem to forsake the frustration and restlessness that indicted her former conduct; she does not seem to have the ability to take any relief in having her isolation and practicing beneficial deeds of decency and kindness. In fact, once abetted to action, her self-damaging impulse occupies full domination, for she gives up all the victory awards that she has gained through her marriage to Sir Leicester.

Her flight from the Dedlock town house in the dead of winter is a clear indication of her intention to seek death through what has been described as a passive search for a method of committing suicide without having to take direct responsibility for one's own death. (Menninger, 1938, p. 51)

A peculiar merit mostly links with great frustration. Her discontent feeling to Tulkinghorn, Sir Leicester, and his family, and their value system does not vanish due to her decent decision to help Rosa. Actually, it surfaces to eventually win over any feelings of kindness or sympathy that she does have for her husband. She has always treated him with inquisitive blend of respect and disrespect throughout the whole novel. In fact, Sir Leicester love for Lady Dedlock is clearly stated at the very opening of the novel, who marries her just for love; since she enters the marriage without family name or even fortune, but it might be her beauty, or even if she practices some of her charms on Sir Leicester, but the reader is still not convinced and even confused to link between the lovable qualities in a wife and Lacy Dedlock pride and her permanent fatigue. In addition, no indication in the novel shows clearly if Honoria in one way or another even dreamed to marry this man. But even if she married him without any internal or external excitements, was she entirely aware of the diversities that might varnish their relationship unequal? Or she might love Sir Leicester eventually with the length of time? We can only appraise that her strive of fortune and reputation or name is her great concern, and all her feelings regarding her self-disgust have been converted into loathing and dissatisfaction to the Dedlocks. "In any case, her feelings for Sir Leicester may be described as, at best, ambivalent, and this love-hate mixture has been considered an important component of depression that can become self-directed and, if intense enough, result in suicide tendencies" (Freeman, 1969, pp. 80-81). Lady Dedlock's flee is a brutal stroke to Sir Leicester, though declaring her innocence of Tulkinghorn's murder, is loaded with self-recrimination:

Believe no other good of me, for I am innocent of nothing else that you have heard, or will hear, laid to my charge... may you, in your just resentment, be able to forget the unworthy women on whom you have wasted a most generous devotion—who avoids you, only with a deeper shame than that with which she hurries from herself – and who writes this last adieu. (Dickens, 1984, p. 816)

Lady Dedlock's eventual choice to reject the artificial faked value system of the rank to which she has soared destructs the insularity which has saved her from unkind things as disease and destitution. Sir Leicester has used all his authority and even did his best to protect her from the knowledge of other people's anguish and misery, but this act to shield her has only motivated the sense of iniquity and dissatisfaction in Lady Dedlock's mind. In fact, there was no indication in her note to Sir Leicester that shows if she is entirely quite aware of the suffering she might cause to her husband by departing him. Her failure to understand Sir Leicester's ability for understanding and forgiveness, and her self-disgust and iniquity make it difficult for her to convince herself as worthy of Sir Leicester's love; actually, her own view on this matter, she considers herself as a person without any significance and she is only an appropriate decoration for Chesney world, an ornament that can be neglected without causing any significant damage to the Dedlocks' style of life. Lady Dedlock thus starts her suicidal trip with Inspector Bucket in pursuit. Her disguise in the clothing of Jenny brought to her mind the memory of her former disguise in her visit to Hawdon's grave led by Jo, when she dressed as Mademoiselle Hortense. In Fact, the idea of disguise serves a multidimensional points: First of all, it is purposed to defeat any pursuit form the side of Inspector Bucked; secondly, it symbolically returns Lady Dedlock to the human family with its poverty and pain to which she has been indifferent; thirdly, it is a symbolic rejection of the ill-gotten riches Lady Dedlock has achieved with her marriage to Sir Leicester; eventually, the casting off of her fine clothing is rooted in Lady Dedlock's mind, and a symbolic damaging that satisfies the necessity that Lady Dedlock yet has to be penalized for her unfaithfulness to her husband Hawdon.

It is difficult to confirm sufficiently that Dickens does not intend to penalize Lady Dedlock for her contravention of Victorian sexual morals. In fact, there is no doubt in our minds about the availability of many different options for Lady Dedlock to make it possible to solve her problems. But she would be more satisfied with any alternative that could damage herself, even if it fails to satisfy some kind of ambiguous romantic nation of love.

Dickens intention was not to force his readers to be convinced blindly with Lady Dedlock's idea of victory in death, attributed to her flee from her dilemma, thus he devotes much attention to the suffering and the virtues of Sir Leicester's. It is obvious that the actual cause which forced Lady Dedlock to pursuit death, is her concepts of honor, faithfulness, and truth. In fact, Lady Dedlock's results on comfort to any one, because finally all the values she dies for, is almost as faked as those of the Dedlock's. Most of Dickens' self-torturers have the chance to live, but in the case of Lady Dedlock, Dickens allows her to go as far as possible with the implications of her guilt feelings and deformed self-image. "In Lady Dedlock's magnanimous treatment of Rosa, Dickens depicted the tendency of depressed individuals to be overly generous to have an exaggeratedly high regard for other people" (Lobitz & Post, 1979, p. 39). "In her unhealthy preoccupation with her own unworthiness, amounting almost to a kind of distorted narcissism, Dickens successfully dramatizes the more important aspect of Lady Dedlock's depression" (Becker, 1974, P. 8).

Undoubtedly the actual ultimate deficit which destroys the personality of Lady Dedlock is her lack of self-knowledge. Her self-verdict and introspection do not lend her any support to recognize herself as a victim due to the conflict between the two value systems, she is trying to improve in her heart. Evidently she would never be able to entirely give up her own past, although she gains all the material advantages she achieves from the aristocratic world. Lady Dedlock's stress results from the ache she suffers and creates discontent against Sir Leicester and his family, but does not reduce her feelings about Captain Hawdon. However, it only deforms her perceives of self-worth and raises her senses of dishonesty and guilt:

"To bless and receive me", groaned my mother, "it is far too late. I must travel my dark road alone, and it will lead me where it will. From day to day, sometimes from hour to hour, I do not see the way before my guilty feet. This is the earthy punishment I have brought upon myself. I bear it, and I hide it". (Dickens, 1984. pp. 565-566)

Lady Deadlock's experiences and her state of self-imposed isolation expose from senses of loathing at having, in her own assessment, abandoned Esther. Lady Deadlock's sham and reaction are in the same scene, she hides her face in self-disgust and sham from Esther's embrace. She continually keeps repeating the word "never" in her own misery, in attempt to depict her future relationship with Esther, while insisting upon her daughter to consider her "as dead", "beyond all hope", "beyond all hope", and asks Esther to forbear from shedding tears, for she is in her own estimation states, "I am not worthy" (Dickens, 1984, pp. 566-576). In her own mind, Lady Deadlock's final judgment to devastate herself, is not only for her own sense of faithfulness to the past, a reassurance of her love for Hawdon, and a recognition of her daughter, it is also a well-worthy and most appropriate punishment that has the influence of relieving the load on crushing guilt born of her low self-respect and nebular code of morality.

Mademoiselle Hortense

Right from the very beginning of the novel, Dickens gives us the impression about Mademoiselle Hortense,

Lady Deadlock's maid, as a hate-loaded, inordinate person who seems to finally blow out sorely against those who might offend her:

My Lady's maid is a Frenchwoman of two-and thirty, from somewhere in the southern country about Avignon and Marseilles—a large-eyed brown woman with black hair; who would be handsome, but for certain feline mouth, and general uncomfortable tightness of face, rendering the jaws too eager, and the skull too prominent. There is something indefinable keen and wan about her anatomy; and she has a watchful way of looking out of the corners of her eyes without turning her head, which could be pleasantly dispensed with—especially when she is in a ill humor and near knives. Through all the good taste of her dress and little adornments, these objections so express themselves, that she seems to go about like a very neat she-wolf imperfectly tamed. (Dickens, 1984, p. 209)

Dickens' intention is not portray her as a fully-developed figure or character, yet we are certain that she belongs to the same party of Dickens' self-damaging women.

Lady Deadlock's sudden kindness and sympathy towards her maid Rosa, motivates her husband Hortense to respond violently, with reference to the way she treats him, coolly since five years, as she patronizes with others. Stimulated by his bad-treatment and his sense of jealousy towards Rosa, he finally decides to dismissed her from Lady Deadlock's service:

Missal from Lady Deadlock's service. Having assisted Tulkinghorn by appearing before Jo dressed as Lady Deadlock, Hortense returns to him after her dismissal and requests that he find her another position or, if he cannot, that he employ her to assist in ruining Lady Dedlock. (Dickens, 1984, p. 644)

Unaware of the fact that after Lady Dedlock's mortification, Tulkinghorn will not be in an instant need for Lady Dedlock, thus, when Tulkinghorn tells her about his intention not to pay her, concerning her early service, because she is paid by him for that service, Mademoiselle Hortense becomes very angry. When she promises to come back "many times again" (Dickens, 1984, p. 645), Tulkinghorn vows that he will imprison her for a long time. Entirely furious, Hortense does not yield any ground in this battle of wills but repeats, "I will prove you" (Dickens, 1984, p. 646). Later she comes back and murders the lawyer, after that she is arrested by Inspector Bucket. "Her vindictive nature is never so apparent as when she is arrested by Bucket in Sir Leicester's presence and taunts the old gentleman about his wife's honor" (Dickens, 1984, p. 799).

Mademoiselle Hortense's hate is so all-including that she immolates even her own preferable interests to it. Her discontent of Rosa is indicated not in her invective only towards the girl but expresses also in her repeated grouchy into Lady Dedlock's mirrors. In another scene she takes off her shoes and walks barefoot over the wet grass, stimulating Mr. Jarndyce to ask, "Is that young woman mad?" (Dickens, 1984, p. 312).

His reply to Hortense's action strongly proposes that the maid's walking barefoot over wet grass is regarded extremely insanity. Even so her act of murdering Tulkinghorn is only a sterile sign also, as she has achieved nothing by it. And eventually, "While in Bucket's custody she displays a total disregard for her own welfare, first, by preparing to throw herself out of the window" (Dickens, 1984, p. 796), secondly, she keeps criminalizing herself after the inspector frequent warring and by expressing the impetuous remark: "Then you can do as you please with me. It is but the death, it is all the same" (Dickens, 1984, p. 799).

The repeated utilize of the mirror imagery linked with Lady Dedlock and Mademoiselle Hortense, the dressing of Mademoiselle Hortense in the clothes of her Lady's and the suspicion placed on Lady Dedlock by Hortense's murder of Tulkinghorn serve to provide confirmation to the controversy that Hortense is the

incarnation of Lady Dedlock's less admirable qualities: "her sense of self, her pride, and her potentially savage resentment" (Kelly, 1969, p. 39). A further illustration for the influence of this mirroring, refers to the fact that Dickens often "distorts" a character into two contrasting persons instead of one "round" individual, a procedure referred to as "Surrogating" (Miyoski, 1969, p. 269). "Frank interprets the frequent use of mirrors as Dickens' attempt to show that Lady Dedlock's inner feelings are revealed to her not only in her looking glass but also in the eye of Mademoiselle Hortense" (Frank, 1975, p. 91). "Collines' dismissal of Hortense are merely a way for Dickens to cast suspicion on characters we are closer to is based on what he feels is a weak motive for her crime" (Collins, 1965, p. 80). "Smith likewise contends that Tulkinghorn has done little to provoke Hortense and that the maid would have possessed more psychological consistency in murdering Lady Dedlock" (Smith, 1968, p. 129). But the reader is already prepared by Dickens for Hortense's murder of Tulkinghorn:

She has been likened by Dickens to a she-wolf and a tigress; her fury has been directed towards herself, towards Rosa (who, like Tulkinghorn, has done her no real injury), and even towards the mirrors in Lady Dedlock room. She is as unstable as any character in Dickens' novels, and her capacity to commit murder seems quite established. It hardly seems appreciative of Dickens' efforts for the reader to demand a logical motive for Hortense's pathological behavior. Even her attempts to cast suspicion for the murder on Lady Dedlock are self-destructive if we consider the fact that Mademoiselle Hortense is at first under no suspicion herself and could have very easily escaped detection if she had managed to restrain her maniacal hatred. It is when she sees the opportunity to destroy Lady Dedlock that her fury leads her to all ill-advised acts that convince Bucket and his wife of her guilt. (Dickens, 1984, pp. 796-798)

Unlike Dickens other self-damaging women, Mademoiselle Hortenses self-damaging is very simple to reveal in this study, due to two important reasons, the first is Dickens' failure to support her character with the a good essential ground, such as education, upbringing and parents. Secondly, it refers to her specific role in the story of this novel. Thus, then reader may, like Bucket, be too ready to impute her range, which is puzzling with reference to the action and the events of the novel, to her being a Frenchwomen.

Conclusions

Dickens' growing concern in social matters in the 1850s synchronizes with the publication of his famous novel *Bleak House* (1852-1853) in which he examines the personality type with special reference to his two female characters, Lady Dedlock and Mademoiselle Hortense. In his earlier female characters, although Dickens forms and creates women who are pioneers of the self-damaging women, it is not until *Bleak House* that Dickens displays what seems to be the well-developed self-damaging person or character.

Dickens suggests a certain conditions that predisposes a person to accept redemptive experiences. One of these important conditions is honest self-knowledge integrated with realistic self-evaluation. Another condition might refer to the capacity to understand other people's love for one's worthiness to be loved. The eventual result of these conditions reflects the characters ability to produce a new self-concept.

Dickens self-damaging characters presents a certain number of personality merits, but in different ranks. They are, for the most essential trait, very impatience with others, very intelligent and articulate, they shows a great degree of fatigue, boredom, and extremely uncertain and passive, as well as careless, concerning their own futures.

The two female characters in this study demonstrate a great deal of self-damaging behaviors. Provocative aggression is evident in Mademoiselle Hortense's murder of Tulkinghorn, and Lady Dedlock's freezing to death is an apparent suicide.

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Emerson's Views on Reform*

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As the most influential representative of New England Transcendentalism, Ralph Waldo Emerson has been commonly known as a man of letters and a prophet of religion. Yet, at the same time, he was also questioned by some scholars who argued that Emerson remained aloof and indifferent to both politics and reforms. Scrutinizing the addresses, essays as well as other published writings of Emerson, we can have a better understanding of his deep thought and wisdom concerning reform, and fully realize his great influence. Based on analyzing two essential aspects of Emerson's views on reform, this paper points out that Emerson's views on reform are of historical importance; and his views can also provide realistic reference and guidance to the current social reform in China.

Keywords: reform, optimism, human-oriented, morality

Introduction

When it comes to Emerson, most people tend to think of his thoughts on over-soul or transcendentalism, while paying little attention to his ideas on reform and their significance on American society. For this reason, Emerson's views on reform, some of which are still viable and have practical significance, will be elaborated on in this present study. In the first place, Emerson's views on reform do not only stem from his strong sense of social obligation and patriotic passion, together with his optimistic attitude as a great scholar, but are deeply rooted in the special historical era when America is experiencing unprecedented changes in all respects. In terms of economy, the expansion of mass production of machinery greatly promoted the development of the capitalist economy, yet people tended to be more self-concerned. In the case of politics, the democratic system has been consolidated but was still confronted with challenges in that the democracy of the common people was manipulated by some rulers who cared only about their own benefits, ignoring the public welfare and social justice. As for religion, it has become a mere formality rather than a mode to cultivate people to be kind and benevolent in heart. In all, the mid-19th century America was in urgent need of reform and a surge of social reform that swept across America did occur in various forms. Reforms in those years were characterized by perfectionist ideas of improving American society. Under such circumstances, Emerson, instead of being indifferent to politics and reforms as has been claimed to be, put forward his views on reforms positively and enthusiastically. In this study, Emerson's (2001) views on reform consist of two aspects. First of all, Emerson

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believes that the reform should begin with the reform of the self or the individual. The improvement and innovation of the individual should be the base of the reform in other aspects. As far as Emerson is concerned, the individual is both the reformer and the reformed, and with their initiatives, potentialities, they could reach the perfect condition. Since each individual is a participant, the improvement of the self will be conducive to the whole development of the society; secondly, Emerson's views of reform attach great importance to the hearts, the morals of human beings. Reforms should be committed to lifting up the individual's spiritual world and sense of sentiment and love, because only in a society where each is bonded together on account of love rather than material benefits can survive and thrive. With his emphasis on the self and the morals of human beings, Emerson would like to elevate the individual and purge their soul so that the national quality and the national moral standards can be raised, which are also the hopes of success for all social reforms. For Emerson, the essential cure of social problems is through self-improvement and the promotion of individuals in both heart and soul, which give fresh life to the whole society, and these are just what Emerson's Human-oriented reform and Morality-oriented reform are committed to achieving.

Being a distinguished philosopher, an essayist, and a poet in the 19th century of America, Ralph Waldo Emerson has constantly enriched his philosophy by virtue of the fusion of West and Eastern cultures with his boldness and creativity. His independent claims and innovative ideas give impetus to the development and perfection of American's national spirit of being independent, liberal as well as innovative. As the representative of New England Transcendentalism, Emerson has been hailed as "the Leader of American Renaissance" and also referred to as "a Prophet of the American Spirit" by President Abraham Lincoln. Although generations of scholars and historians have so well agreed with the general public to link Emerson's name with a man of letters and a spiritual leader, some scholars, at the same time, put forward arguments against him for being indifferent to politics and social reforms. Here comes Professor Girard who holds that Emerson is not a true Transcendentalist "because of his platonic cast of mind, his egotism and indifference to practical reforms and reformers" (Michaud, 1919, p. 73). Nevertheless, with reference to Emerson's numerous essays and lectures such as *Man the Reformer* (1841) and *New England Reformers* (1844), it is not difficult to find out that Emerson is in fact a faithful supporter of reform. With a positive and optimistic attitude toward reform, Emerson (1983) emphasizes that a full range of social reform should be initiated from the individual, the reform of whom should be based on the promotion of his or her soul. Thus, what Emerson is always advocating is a long-term and in-depth reform rather than an absurd and pedantic one.

Emerson's ideas on reform developed under the profound historical background. The American society in the 19th century was in urgent need of carrying out all-round reform. On the one hand, America enjoyed the prosperity of the rapid economic development; on the other hand, its negative effects were gradually brought about. The pursuit of wealth and profit stained people's upright nature so that Emerson (2001) wonders "this whole business of Trade gives me to pause and think, as it constitutes false relations between men" (p. 223). People were in the midst of serious faith crisis and were experiencing a spiritual wasteland, merely memorizing the name of Jesus while ignoring the role of Jesus in showing love and benevolence toward human beings. The national spirit of this epoch was on the verge of a total collapse. With the loss of beliefs, confidence, and even passion, people began to doubt the future. Faced with such predicaments, Emerson did not lose his faith; instead, he optimistically and confidently expressed his ideas on reform, which, according to Emerson, should be started

from that of human beings before it spread to religion, politics, arts as well as literature. Emerson's program of reform is a thorough one which requires the church, the society, and the art, together with the literature to be reformed and renewed "by starting from our best and most personal intuition" (Michaud, 1919, p. 76). Emerson never showed indifference to reform but that he feared any halfway reform would fall short of his high aims. To this point, Professor Gray (1917) once argued: "It was not his lack of sentiment, his aloofness and coldness, that kept Emerson out of the Brook Farm Association, but rather the fundamental consistency of his thought" (p. 87).

Emerson's Human-Orientated Reform

Reformers during the American romantic period shared the general attitude of respect for the infinite potentials of individuals, believing that the reform simply meant removing impediments in the process of approaching perfection. Such beliefs promoted men to have more faith in each individual as a reservoir of possibilities, and the necessities and probabilities of individual development. Emerson (2001) stated his viewpoint on reform when he wrote:

As every man at heart wishes the best and not inferior society, whishes to be convicted of his error, and to come to himself, so he wishes that the same healing should not stop in his thought, but should penetrate his will or active power. (p. 230)

Therefore, "reform, for Emerson, began from the self" (Smith, 2006, p. 218). As far as Emerson is concerned, any individual who has not made any change to perfect himself will never succeed in reforming the whole society or even bringing a minimal change to the perfectibility of the society, no matter how hard he tries, because the society is constituted by individuals whose imperfection will affect the sound development of the society as a whole. In consequence, the all-round reform in society should be set out from the reform and perfection of the individual, which is the only way to guarantee the social reform successful and effective. In fact, the impulse of reform is deep in Emerson, who consistently believes in man's infinite potentialities of being reformed and human's continuous progress, which spurs him to come up with a special reform scheme starting with the reform of individuals.

Emerson has great expectations for the social reform which should rest on the individual's self-renovation and then be extended to all the aspects of the society. The epoch which Emerson lived in was noted for its reforms by different people and various reform movements stepping onto the historical stage with a spectacular scale from the 1850s. It was generally believed that the American society was in demand of a fundamental and immediate change to achieve good momentum for development. Dozens of Fourier farms with socialist characteristics were established across America, among which the Brook Farm Community was close to Emerson's house. However, Emerson himself was chary of joining such farms or movements aiming at reforms, and never became a participant of such reform.

As to this point, it was not timidity or disbelief of reform or his conservatism towards reform that held Emerson back, but the doubt that whether a man who was not renovated could do anything good to the whole association once he became a member of it. Another point that Emerson took into consideration was that such communities adopted shareholding economic cooperative form, the collectivism of which was quite opposite to Emerson's individualism. In these communities, in order to be in accordance with the interests of the whole, the individual would inevitably tend to erase his unique thoughts and personality, which was just what Emerson

always detested. Emerson (2001) held that every one is a unique being in the world and should have his own ideas; the group living forms would do no good but serve as a hindrance to the general development, in that the more excellent ones sometimes have to sacrifice their own benefits to strike a balance in the group. Emerson does not deny the possible advantages of collaboration, but at the same time he gives the warning that the collaborated community could never equal an individual in terms of the strength and wisdom for reform. Any social reform should focus on the renovation of the individual rather than the group and Emerson "saw clearly that man would have to be changed from within, if at all, and that institutions would be the result, not the cause" (Silver, 1940, p. 17). The reforms from the community are partial and men who immerse themselves in them will lose their aspiration for self-perfection and self-renovation, to which Emerson always attaches great importance. Thus, Emerson's human-oriented reform concerns the long-term development of the society.

In Emerson's (2001) view, the reform for a regeneration of American society should begin, not in the legislative enactments or political manipulation, or the non-governmental experiments of the various communities, but "in a calculated appeal to the American urge for individual self-improvement" (Thomas, 1965, p. 660) and self-renovation. On the issue of self-improvement and self-renovation, Emerson (2001) had great confidence and spoke highly of man's infinite potentialities and he stated that all of his lectures revolved around one doctrine: the infinite potentialities of the individual. In his essay *Self-Reliance*, Emerson (2001) stressed once again the individual's abilities and the important status of the individual in reform and revolution as follows:

It is easy to see that a greater self-reliance must work a revolution in all the offices and relations of men; in their religion; in their education; in their pursuits, their modes of living; their association; in their property; in their speculative views. (p. 132)

Valuing the importance of the individual, Emerson is opposed to any confinements or restrictions which the authoritative or the ruling power would impose on the individual. He argues that the individual should strive to break away from any restrictions to attain full development, which is the first step for the reform of a wide range. With the immeasurable potential, the personal renovation and development will contribute more to the development of the society than the economic, political, and system reforms do.

Not only does Emerson emphasize the necessity and possibility of self-renovation over reform issues, but he points out that the approach to achieve this goal is through education. Emerson pays high attention to the education of the individual and sets the target that education should serve the reform. Emerson (2001) advocates the removal of any restrictions of the so-called standardized and mechanized education and is supportive of the free will of the individual, who will get feelings of pleasure, freedom and inspirations in the process of receiving education. Only by such means can the individual get self-renovation and self-improvement and at the same time, maintain his energy and passion for the social reform. According to Emerson (2001), nothing grand can be compared to the education of the individual. The highest aim of the government is to educate people, make sure that each individual could be cultivated, so that the whole society could benefit from it. In the same way, a true reformer will tend to educate the individual and make each one models of good behavior.

Emerson's human-oriented reform for one thing emphasizes the importance of self-renovation, and for another clearly shows that men are both reformer and the objects with great potential to be reformed. Only by virtue of constant human-oriented reforms could other reforms in every field be fully and successfully

implemented. Emerson's assertion of reform is in consistence with the idea that the most glorious cause in the world is to make each individual stand up from the backbone, for the development and progress of a society can be best represented in that of each individual.

Reflecting his respect and confidence in the individual's potential and capacity, Emerson's view of humanity-oriented reform has profound guiding significance for America in the mid and late 19th century when many major issues in politics, economy, and culture were to be urgently addressed by reformers. With the burgeoning industrial revolution and the flourishing frontier movement still underway, America was enjoying its economic prosperity and political democracy, but at the same time, was still confronted with more opportunities and challenges. The mass production mode on one hand helped to achieve unmatched levels of efficiency, but on the other hand, made people the "servants" relying too much on machines. They gradually lost their autonomy and passions for creativity and were stifled in the roar of the machines. The individual got used to blindly submitting to the authority, while lacking of self-reliance, originality, and independent-thinking. Under such circumstances, Emerson (2001) is so insightful that he warns that reforms carried out by the government in economy, politics or religions are far from being enough, and a thorough-going reform for the whole society ought to start from the reform and renovation of the individual who is the most important participant for all the activities. Without the individual's initiative and creativity, the society will lose its vitality for sound, harmonious, and further development and the reforms in other fields will turn out fruitless.

Emerson's assertion of the individual is like sunshine illuminating the newly-established country on her road to search for development and the national spirit. Emerson focuses his attention on the subjectivity and initiative of the individual, which, at the same time, inspires people's self-confidence and strengthens their hope for a better future with self-renovation and self-development. What's more, the humanity-oriented reform helps to awaken the individual's sense of responsibility and encourage them to make more contributions to the whole society with their self-independent thinking and talent rather than follow suit and live a mediocre life without any purpose. Emerson believes in the possibility of perfection for each person, whose self-improvement would be the best fuel for the development of the whole society. Emerson's ideas and schemes for reform provide guidance for the pioneering Americans in their efforts for self-reliance and self-independence.

Emerson's Morality-Oriented Reform

As the representative of New England Transcendentalism in the 19th America, Emerson (1983) is opposed to the idea that human beings are born to be evil and he believes in the goodness in human nature, which, actually, is a joint effect of various religious ideas and philosophical thoughts. Born in a clerical family, Emerson was introduced to the Unitarianism that lashed out at the doctrine of the original sin advocated by Calvinism. Under the influence of both creeds, Emerson develops his own understanding of human nature and holds that the so-called evil of human beings is an outcome due to social factors such as the inappropriate interpersonal relationships and wrong education. Thus, as a matter of morality, the wickedness of human beings could be cured by means of self-renovation in heart and soul. Apart from this, Emerson also draws inspirations from oriental philosophy, among which the Confucius' emphasis on ethics and personal cultivation in morality has interested Emerson a lot. Although Emerson does not make an overall evaluation on the ethical function of Confucianism in administrating the state affairs and securing the social stability, he is actually quite supportive of "the policy of

benevolence" and the concerns of ethics in Confucianism.

Emerson stands for reform yet stands firmly against violent revolution. The reform or revolution that Emerson calls for is "the one based on love" (Rautenfeld, 2004, p. 72). He thinks that revolutionary means may be conducive to reduce the temporary poverty and injustice, but if there is no spiritual improvement in the individual, the society will benefit little from the revolution in the long run. New political system and institutions could be set up as a result of the violent revolution, yet new injustice and evil will emerge if people are still in the spiritual wasteland. Thus, what Emerson tries to support is the spiritual reform of the individual, aiming at fostering noble spiritual sentiments, which, according to Emerson, is the cure for the declining society. As to this point, Emerson (2001) claims that "nothing shall warp me from the belief, that every man is a lover of truth" (p. 231).

Then we can infer that Emerson's reform is closely related to the mind, the heart and the sentiment of the individual, whose morality and ethics could become an effective accelerator for all the goals that the social reforms are engaged to achieving. When the individual's ethical and moral standards are raised, the improvement of the whole society will be promoted, just as Emerson (2001) claims: "Let man then learn the revelation of all nature, and all thought to his heart; this, namely; that the Highest dwells with him; that the sources of nature are in his own mind, if the sentiment of duty is there" (p. 173). What Emerson refers to by "sentiment" here is the benevolence and the tender heart of human beings. The charity, the universal love, and the moral sentiment that Emerson calls for are the representations of his view of morality-based reform.

As far as Emerson is concerned, most of the political reforms in his day are meaningless and superficial, and it is foolish to believe that the salvation of the country and the human race could be attained by the election, by the systematic changes, for "the general run of reformers wanted merely to change existing institutions or to improve the material conditions of the poor... physical betterment without moral improvement had no significance" (Padover, 1959, p. 344). Instead, Emerson advocates a reform in the very nature of man. "He wishes to raise the moral character of the human being to make him capable of true brotherhood, to elevate his soul to a level where selfishness and materialism would be replaced by the ideals of love and sharing" (Padover, 1959, p. 344).

Emerson's confidence in the benevolence and morality of people embodies his high hope for reform, the aim of which is to establish a society where each person has a kind heart and can be sympathetic with other people around. In a society where the individuals are merely seeking power or wealth, the members tend to be alienated and aloof to each other, the result of which is to produce an abnormal society in collapse. To fulfill his goal of a benevolent society, Emerson appeals that "we are all the children of genius, the children of virtue, —and feel their inspirations in our happier hours" (Emerson, 2001, p. 228). In conclusion, as for Emerson, the reform based on morality is more effective than any political or institutional reforms.

"Emerson's concern for public and political relations is often overlooked" (Rautenfeld, 2005, p. 185) and Emerson has frequently been dismissed as a man who is not interested in politics, the statement of which is correct if the term is limited to refer to the politics of parties and elections. But it could not simply conclude that he is indifferent to the political and social issues involving the direct interests of the common people. On the contrary, Emerson is committed to calling on the authority and the public to treat and resolve the controversial issues in the political and social arenas through his morality-based reform plan. For example, condemning the injustice, the cruelty and evil nature of slavery, Emerson is in fact treating slavery issue from a moral perspective. Thus, he dismisses scornfully any personal attempt to abolish slavery for economic reasons in that the slaves are

equal beings deserving love and sympathy, rather than being the tools for economic interests.

In Emerson's (2001) view, the abolition of slavery and the emancipation of the afflicted slaves are the moral demands for human beings as well as man's quest for the fulfillment of humanity. It means the spiritual reform of the individual is more important and urgent than the political measures, for when a man would like to open his eyes wider to the considerations of benefit to the others with his benevolence and kindness rather than focus on the interest of himself, he can also act in the interest of the whole society and even the entire country. Instead of depending on the social reforms aiming at setting up a democratic and harmonious society where everyone could enjoy freedom and democracy, Emerson believes in the moral sense of each individual, and "it is the moral sense that draws individuals together, integrates society, and makes possible the democratic way of life" (Stovall, 1942, p. 443).

Emerson attaches great importance to the benevolence in human nature and emphasizes the moral character of the individual. As to the reform and the revolution of the government, it is argued by Emerson as follows:

The end of all political struggles is to establish morality as the basis of all legislation. It is not free institutions, it is not a republic, it is not a democracy, that is the end-no, but only the means. Morality is the object of government... the government of the world is moral.... (Emerson, 1904, pp. 288-289, as cited in Blau, 1977)

To Emerson, any political reform, legislation of the government, and parties are local, partial, and temporary, and only the perfect morality and a generous spirit could result in an eternal sound and steady society. In a society where each individual can cultivate his or her noble moral sentiment under the stimulus of morality-based reform, the relationships between each other are established on account of love and justice instead of material benefits or the pursuit of power, just as Larson (2004) said:

The platform of social reform may be worth pursuing, but it is doomed to fail unless the reformer can lift us up to "some higher platform" that transcends mere individualism and allows us to glimpse "the secret soul" that brings all individuals into "perfect" union. (p. 336)

In the 1850s, America was immersed in a strong business atmosphere, under the influence of which people all tended to deal with any matter with money or profit as the criteria and make money at any cost, leaving the moral standards behind. In such a society where money-making, and extravagance became the common pursuit, people were indulged in any high-risk commercial activities, regardless of the interests of others. With a strong hatred to such phenomena, Emerson expressed his deep concern about the negative effects on the development of both man and the society. For example, the commodity commercial system put people in danger of becoming merciless and selfish savages seeking for fortune and pleasures. The establishment of relationship among men did not spring from the high sentiments of human nature and was not measured by the exact law of reciprocity, but based on a system of "distrust, of concealment, of superior keenness, not of giving but of taking advantage" (Salter, 1903, p. 416).

The indifferent commercial system was eroding every aspect in the country and was also destroying man's benevolent nature to such an extent that the laws, the legislations, and even the reform plans were not set up out of care and affection but out of selfishness and self-protection. Facing such moral predicaments, Emerson (2001) believes that it is the most significant thing to launch the wind of spiritual reform aiming at arousing and enhancing people's morality, making man believe that there are infinite virtues in them and that all the reforms

should be committed to removing the impediments that may hinder the effect of man's perfection.

In all, Emerson is a rebel against the prevalent materialism while energetically supports the spiritual reform for moral perfection. He wants to fully and extensively reform the society by means of the moral reform so as to lay a foundation of the all-round social morality. Not only has Emerson pointed out the drawback of the materialism, but he has provided guidance for the newly rising nation to carry out reforms, encouraging people to believe that the self-renovation based on moral perfection could contribute a lot to the development of a nation towards equality, democracy, and prosperity. In a newly-established nation with a new political system, the affection, the benevolence, and the dignity of man could be the powerful weapon to fight against any inequality and injustice brought about by money-seeking and emotionless mass production.

Historical and Practical Significance of Emerson's Views on Reform

Eileen Chang has translated Emerson's essays into Chinese. She once said that Emerson's works, even today, still held their effectiveness and significance and there was no reason to deny this point. It is not exaggerated to say that Emerson's ideas and philosophy do not become outdated but prove to be more enlightening and involve more reference value in modern society. His optimistic attitude towards reform, his respect and emphasis on the individual's value and morality are the common wealth of mankind, transcending the national boundaries and time boundaries.

Emerson's positive and optimistic attitudes towards reform and his reform views based on humanity and morality have not only played an indelible historical role in the mid-19th century America's political, economic, and ideological revolution but also have profound enlightenment for the various aspects of the contemporary American society. Today America is experiencing the unprecedented growth in politics, economy, and culture; meanwhile, the material prosperity also causes some moral confusions and uncertainties. Individuals are facing the risks of succumbing to the lust for money or material benefits. For instance, the root cause of the subprime lending crisis in America since the year 2007 is the basic contradiction of capitalism. Furthermore, the abuse of power and the moral corruption of the staff, financial executives, and the government regulators who try seeking excessive profits should not be simply ignored. Therefore, it is quite necessary and essential that both the government and the individual lay stress on the shaping of the personal character and high morality in that the long-standing development of a society depends on the full play of both the individual's talent and the good social morals. In a word, Emerson's concept of reform is in response to the demand of the mid-19th century and also prompts the modern American people to pay more attention to the self-development in both intelligence and morals.

Since the reform and opening-up in 1978, China has achieved remarkable accomplishments in various fields like politics, economy, culture, attracting world-wide attention. With the success, there are also challenges and problems facing China and her people. All types of desires for money and worldly pleasures result in many tough social problems. For example, some people are lack of sense of innovation and spirit of self-reliance; some others short of morals are growing more and more indifferent to people around. These practical challenges urge both the government and the common people to reconsider the reform with a purpose to maintain sound, harmonious, and long-term development. Facing both historical opportunities and challenges, the Communist Party of China put forward the Scientific Development Concept, which is a man-orientated view of reform for an overall,

harmonious, and sustainable development. Then the government work report of the 17th Congress of the CPC (Communist Party of China) explicitly pointed out the core of the scientific development policy was humanity-orientation. With great emphasis on man's value and dignity, these ideas on reform attach importance to the subjectivity and creativity of man, showing China's resolution and power in reform in accordance with the ever-changing development situation of the society. China's reform programs, to some extent, echo Emerson's humanity-oriented reform.

Emerson's morality-based reform view plays an enlightening role in solving the problems of moral deficiency and lack of responsibility, which are threatening the sound and orderly development in China. The contemporary society now seems to have fallen into a moral predicament where the Confucius moral sermon that benevolence means unselfish love to others is gradually neglected by people's material pursuit. Thus, it is crucial that a spiritual reform be carried out in China to arouse the goodness in human nature and enhance the moral levels of the people. According to Emerson (2001), the benevolence and affection are the soul of reform, which will make people voluntarily comply with moral principles rather than pursue the material power. High morals are the most powerful remedy for the social ills. The roles of morals in regulating people's behaviors and promoting the overall development of both man and the society can never be overlooked, because "a consistent pursuit of one's own virtuous activity would ultimately have a beneficial effect on all of society, indirect as the process may seem" (Gougeon, 1989, p. 46). Hence, the direction of reform ought to lead people to shape the deity of characters with high moralities, and the social reform should avoid leading to moral dilemmas. Good social morals are not only the embodiment of the civilization and progress of the society, but also the important guarantee of a long-term stability and development of a country.

Therefore, it is essential that the reform in China draw some inspirations from Emerson's human-oriented and morality-based reform perspective and regard the reform as a process in which the individual is both the reformers and the objects being reformed, and the individual's benevolence and morals are to be awakened and enhanced. The renovation and improvement of the self and the elevation of the spirit are to function as the pivotal point to motivate vitality and strengthen the hope of success for all social reforms.

Conclusions

Emerson is an influential figure in American literature, intellectual history, and social reform. In his essays and lectures, Emerson has constantly spoken highly of the importance of individuals in reform. In this period of world-wide materialism and spiritual decay, Emerson's faith in individuals and morality power is a valuable tonic. His emphasis on the self and the moral sentiment should serve as a guide on government reform measures, the tendency of which is growing increasingly to settle all social problems by legislations and supervision. Emerson is a valuable counselor in the social reforms in that he well understands the nature of man, the unlimited potential of the individual and the power of morality. He does not permit the world to forget the supreme importance of the individual and the moral sentiment in solving the problems of man and the society and that is his indispensable value for both America and the other countries.

As a true representative of New England Transcendentalism, Emerson leads people out of the blind worship and the dependence on the European cultures, and encourages people to give full play to their own creativity and subjectivity. It is the individual's responsibility to be a self-renovated and self-reliant man, who will contribute to

the development of the whole society with their wisdom and creativity. Confronted with the national spiritual predicament, Emerson does not feel depressed, but behaves as a spiritual leader to guide American people to get out of the confusion with their own enthusiasm, initiative and incomparable confidence. Living in a society where comprehensive and urgent reforms are needed to maintain its development momentum, Emerson (2001) appeals to everyone that the reform should be initiated from the renovation of the individual, taking the spiritual reform as the key to success. Just like other transcendentalists Parker, Fuller, etc., who strive to put their extraordinary talents into practical use, Emerson is also an outstanding intellectual "in service to the nation, at once patriotic, critical, optimistic, and eager for radical reformer" (Field, 2001, p. 61). Thus, it is fairly to say that Emerson, as a great philosopher and true reformer, shows this world a bright and promising path to reform with his humanistic emotions. He was and will still be respected and worshipped owing to his insightful and enlightening thoughts on human beings by the scholars, the thinkers and the reformers all round the world.

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Pope's "Language of the Heart" in Wordsworth's *Tintern Abbey*

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The Romantics' relationship with Alexander Pope and his literary authority was a complicated one, and William Wordsworth's opinion of Pope oscillated between reverence and disdain throughout his life. This paper seeks to explore the underlying emotions embedded in Wordsworth's borrowing of Alexander Pope's expression, the "language of the heart," in the poem *Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour* (1798). The author traces Pope's use of the "heart" to refer to his literary predecessor Abraham Cowley in *The First Epistle of the Second Book of Horace, Imitated* (Pope's *Epistle to Augustus*) (1737) and to his father in *An Epistle to Arbuthnot* (1735). In focusing on Pope's attribution of the "language of the heart" to his father and Wordsworth's reference using Pope's phrase to his sister Dorothy, the author demonstrates how the poets express at once fondness towards a beloved family member and a desire for detachment from the kin who is no match for the poet with regards to such qualities as erudition and ambition. Through these examinations, the author shows that the connection between Pope and his father and between Wordsworth and his sister, through the common adage of "language of the heart," is in fact representative of Wordsworth's own bearing with Pope.

Keywords: Alexander Pope, William Wordsworth, *Tintern Abbey*, language of the heart, Popean influence, Pope controversy, literary historiography

Introduction

A number of Wordsworth's works exhibit Popean influence.¹ Wordsworth's *Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour* (1798)² is one such poem that contains echoes of Pope. This paper seeks to further explore Wordsworth's ambivalent relationship with Pope. In examining Pope's attribution of the "language of the heart" to his father and Wordsworth's borrowing of Pope's phrase to refer to his sister in *Tintern Abbey* (1798), the author argues that the use of the expression "language of the heart" in both Pope and Wordsworth contains primarily recollections of a past family life. Intertwined with images of the family is deep affection but also a desire to distance cherished kin, not as members in their present life of maturity but as belonging to the past.

Pope and the Romantics: Acclaim and Demotion

Wordsworth held ambivalent views towards Pope, a disposition exhibited by many poets and literary critics of his era. Literary historiography from previous decades demonstrates the difficulty which the

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² Wordsworth's view of London in Book 7, *Prelude* (1850), arguably bears traces from *The Dunciad* (1986); see also Pope's Belinda in *The Rape of the Lock* (1714) and Wordsworth's figure of Dido in *Griffin* (1995, pp. 102-107).

² All citations of William Wordsworth's *Tintern Abbey* are found in *The Poetical Works of William Wordsworth* (1940-1949).

Romantics faced in assigning a place for Pope in the literary canon.³ Controversy over the assessment of Pope's true poetic merit dated back to 1756, when Joseph Warton published his *Essay on the Writings and Genius of Pope* (1756). While exhibiting acclaim and praise for the late poet, Warton also questions Pope's true merits as a poet and the invaluableness of his works. The challenge to Pope's standing in the literary canon exploded in the following decades, and, as Griffin (1995) demonstrates, the ambivalent attitudes of subsequent English poets are seen through to the Romantic period.⁴ Edward Young, brothers Joseph and Thomas Warton, William Cowper, and the Rev. William Lisle Bowles all demotes Pope at one time or another, although some of their early works, notably Thomas Warton's "The Pleasures of Melancholy" (1745), bear Popean influence and prove that they once revered Pope as a venerable figure to model.

Wordsworth also vacillates between esteem and enmity towards Pope, the great literary predecessor from the preceding century. While at Hawkshead Grammar School in the 1780s, under the tutelage of the master Rev. Thomas Bowman, Wordsworth became learned in the works of Pope, Dryden, and Swift, a staple tradition of education in this era. When chosen as one of the pupils to recite a poem for the bicentennial celebrations of the founding of the school in 1785, Wordsworth composed 112 lines, which he later remarked as a "tame imitation of Pope's versification, and a little in his style" (Wordsworth, 1974, p. 372). As an elderly man in 1839, Wordsworth still claimed: "To this day I believe I could repeat with a little previous rummaging of my memory several 1000 lines of Pope" (Field, 1975, p. 37, n. 43). However, in the years between, which correspond to the most active period of his poetic career, Wordsworth's statements of denunciation regarding Pope are explicit in the Preface to *Lyrical Ballads* (1798), the *Essay on Epitaphs* (1810), and the Essay, Supplementary to the Preface of 1815.

Reaching Out to Pope: Reflection and Maturity

That Wordsworth borrowed the "language of the heart" in *Tintern Abbey* from Pope is clear. It is a poem that opens with Wordsworth's stress on the years which have relapsed since the last time he visited the river Wye, in 1793: "Five years have past; five summers, with the length/Of five long winters!" (Selincourt & Darbshire, 1940-1949, ll. 1-2). Unlike in 1793, when Wordsworth visited Tintern on a solitary walk, this time his sister Dorothy is by his side. This is her first visit to this location in south Wales. Stopping several nights at Chepstow and Tintern, they complete the journey by boat and by foot.

The accompaniment of a family member, and not a wife or a child but a sister, invokes stark contrast as to how his life has diverged from those of the rest of his siblings and how he has matured, especially when compared to his sister. Wordsworth's empiricism in the poem is clear (Brown, 1993, p. 40), as he embarks on the poem first with observations of the landscape and visible objects in nature, and then moves deeper into psychological analysis of the then-and-now, reflecting on the developmental progress of his being. A similar phenomenon manifests itself in Wordsworth's internal development in a later poem, upon his reflecting on the death of his brother John in *Elegiac Stanzas, Suggested by a Picture of Peele Castle* in 1805 (Williams, 1996, pp. 55-56). Dorothy's presence as optimal material for contrast in *Tintern Abbey* makes the juxtaposition of

³ See, among others, Bloom (1975), Simpson (1987), and Griffin (1995, 1987). Historicist viewpoints include those of Chandler (1984), who points to the rise of nationalism which infiltrated into literature as a factor in the Romantics' inclination to discredit and discard Pope, as well as Pocock (1985) and Baker (2008) who relate the changing society of England into an increasingly commercial culture to the shiftin literary tastes and appreciation.

⁴ Part of Griffin's thesis is that the Romantic period starts in a "love-hate relation" to Pope (pp. 24-63, as cited in Griffin, 1995, p. 38).

1793 and 1798 stronger.

Wordsworth (1798) addresses his sister and makes affectionate observations of her:

My dear, dear Friend, and in thy voice I catch
 The language of my former heart, and read
 My former pleasures in the shooting lights
 Of thy wild eyes. (ll. 116-119)

Wordsworth borrows the "language of the heart" from Pope. The expression occurs on two occasions in Pope's poetry, in line 399 in *An Epistle to Arbuthnot* (1735)⁵ and in line 78 in *The First Epistle of the Second Book of Horace, Imitated* (1737), more commonly referred to as Pope's *Epistle to Augustus*. The former speaks of his deceased father and therefore is more personal, while in the latter Pope decries the status of an English poet who has sunk into oblivion in the contemporary literary arena.

Pope's Cowley: To Bare One's Heart in Poetry

We first take a look at the employment of the "language of the heart" in Pope's poetry. In the *Epistle to Augustus*, Pope (1737) deplores the state of contemporary literary taste which largely neglects Cowley's poetry:

Who now reads Cowley? if he pleases yet,
 His moral pleases, not his pointed wit;
 Forgot his Epic, nay Pindaric Art,
 But still I love the language of his Heart. (ll. 75-78)

Notwithstanding the contemporary tendency towards negligence, Pope expresses admiration for Cowley, and, by the "language of his heart," Pope is most probably referring specifically to Cowley's autobiographical *Essays*, which in turn adopted as model Montaigne's confessional *Essais*. Honesty, which implies the courage to expose one's heart to the public, is an attitude that Pope valued in both Cowley and Montaigne.

Around the same time when he composed the *Epistle to Augustus*, Pope was hard at work on the Horatian *Imitations*. In the first *Imitation*, published in 1733, he states his aim at transparency in his poetry:

I love to pour out all myself, as plain
 As downright *Shippen*, or as old *Montagne*.
 In them, as certain to be lov'd as seen,
 The Soul stood forth, nor kept a Thought within;
 In me what Spots (for Spots I have) appear,
 Will prove at least the Medium must be clear.
 In this impartial Glass, my Muse intends
 Fair to expose myself, my Foes, my Friends;
 Publish the present Age, but where my Text
 Is Vice too high, reserve it for the next. (ll. 51-60)

While assuring the revelation of truth and nothing but the truth in "pour[ing] out all myself" and "expos[ing] myself" with his chosen "Medium" of poetry that will reflect all indiscriminately as in an "impartial Glass," Pope makes himself both vulnerable and susceptible to malicious criticism. By the 1730s, when his fame and fortune were secure, Pope knows that in certain circumstances it may be more judicious not

⁵ All citations of Alexander Pope, unless otherwise indicated, are found in *The Twickenham Editions of the Poems of Alexander Pope* (1939-1969).

to publish his sincere ideas from the soul but to "reserve it for the next [generation]." How much Cowley actually disclosed about himself in the *Essays* is another question (Davis, 2008, pp. 115-116), but it is that notion of daring to bare one's heart to the public through one's poetry which Pope esteems most about the forgotten predecessor.

Pope respects Cowley's candor, if not the mere yet earnest intention of it, but he does not attempt to compare Cowley's literary merit or current status with his own. Interestingly, while Cowley's reputation dwindles after his death in 1667 and throughout Pope's 18th century, it is Wordsworth who contributes to the revival of his literary status in the early 19th century. He adopts Cowley's style of the Pindaric ode in "Intimations of Immortality from Recollections of Early Childhood," which concludes the second volume of his *Poems in Two Volumes*, published after *Lyrical Ballads* in 1807.

Pope's "Un-learn'd" and Unambitious Father: The Contrasts

The theme of integrity and morality persists at the core of Pope's usage of the "heart" in referring to Cowley as well as to his own father. Griffin reads Pope's description of Cowley as him looking up to his predecessor as a "poetic father" and Wordsworth's adaptation of Pope's "language of the heart" as Wordsworth considering Pope to be a sort of (poetic) father (Griffin, 1995, pp. 98-99). The author argues that there were more personal, rather than literary, sentiments involved for Wordsworth when he decided to adopt Pope's "language of the heart." As ambitious poets striving for success in a growing commercial world that was at times rife with misgivings and treachery, both Pope and Wordsworth stand at opposite ends with the family members whose "hearts" they mention. Though living righteously, neither Pope senior nor Dorothy made much of their lives. A resolute Catholic in Anglican England, Pope's father lost much of his fortune before his sudden death in 1717. Dorothy, possibly in large part due to her unerring devotion to her brother, was inclined to stay by Wordsworth's side to offer support in his writing routine and family life. Lack of erudition and ambition marked the two figures.

Wordsworth's *Tintern Abbey* is as much an autobiographical poem as is Pope's *Epistle to Arbuthnot*. By the time of its publication in 1735, shortly before Arbuthnot's death, 17 years had elapsed since the death of Pope's father. The poem contains a passage about his father, which is a sympathetic recollection, not necessarily of their time spent together but rather, of him as a person:

The good Man walk'd innoxious thro' his Age.
No Courts he saw, no Suits would ever try,
Nor dar'd an Oath, nor hazarded a Lye:
Un-learn'd he knew no Schoolman's subtle Art,
No language, but the Language of the Heart.
By nature honest, by experience wise,
Healthy by Temp'rance and by Exercise. (ll. 395-401)

Pope offers a eulogizing tribute to his late father. Alexander Pope senior (1646-1717) was a successful linen merchant who, with his brother William as his business partner, exported commodities as far as the American colonies. The son of an Anglican vicar, converted to the Catholic faith as an adult, possibly in Holland. Though flourishing in his trade, Pope senior was no educated man. Nor was he a poet, but his wife and Pope's mother, Edith, recalled him sitting down his son from a very early age to learn and compose verses (Spence, 1966, pp. 1.11). The "language" that his father knew does not entail erudition or literary propensities

of his own. It is not, as it were, the "language" of Shakespeare or Milton that Pope associates with his father. Instead, Pope lays emphasis on the "heart." According to the poet, his father was "good," "innocuous [innocuous]," never told "a Lye [lie]," and was, "By nature honest." Pope senior never crossed the thresholds of Chancery nor filed a lawsuit in his life. Yet his son embarked on a different path. Pope and the poet stood on the witness stand to give testimony on behalf of John Atterbury who was tried for, and later convicted of treason. A series of litigations marked Pope's own adulthood, as he struggled time and again to protect copyrights to his own works against piracy and, at one point, even sued his own publisher Lintot. Despite the disparities in the lives of father and son, the image which Pope paints of his father is one of a genial man of honorable conduct.

However, the virtues of the father did not come without their side effects. Following the death of Queen Anne, the Hanoverian King George acceded to the throne in 1714. He ordained new laws, one of which required that all Catholics take the oath of loyalty. This practice may be traced back to the English Reformation in which Parliament recognized King Henry VIII as the Supreme Head of the Church of England and the Acts of Supremacy of 1534 and 1559 included the Oath of Supremacy. Pope's father refused to take the oath. One may even say that he remained true to his heart in matters of faith and, albeit in a passive and peaceable manner, stood against unjust and, certainly by today's standards, discriminatory laws. Though seemingly of a nonbelligerent nature, in this case Pope senior, and his obstinate refusal of the oath cost the entire Pope family. For reasons related to religious persecution, the family had already relocated from Pope's birthplace of Plough Court in the commercial district of London to Hammersmith, and then to Binfield in 1700. Pope's father was able to purchase a landed home in Binfield, but, this too, he had to renounce upon the new prohibition of property ownership by Catholics. The younger Pope particularly lamented the departure from Binfield, as he wrote to a Catholic neighbor and friend: "I write this from Windsor Forest [Binfield], which I am come to take my last look and leave of. We here bid our papist-neighbours adieu" (Pope, 1956, p. 336). In poetry, too, Pope recalled the turbulent years he lived through as one of persecuted faith, a marginalized citizen in his own country (Pope, 1737, ll. 58-62). At the time of his early retirement in 1688, Pope's father was worth a handsome sum of £10,000, but by the time of his untimely death in 1717, his fortunes had been reduced to £4,000.

Pope's reminiscence over his late father is centered on his moral rectitude. He commends his father's decency and ethics as a man. However, it is significant that the poet does not exclude the mention of lack of education in his father. He even divulges the fact, and that the man was "Un-learned" and "knew no Schoolman's subtle Art" occupies one entire line. It is seemingly in an attempt to accentuate his integrity, to remark that it was in spite of the lack of a gentleman's education, but it in fact produces the contrary effect of striking the reader with the impression that, despite all of the commendable qualities listed, the father was after all an uneducated man. Unlike Edith, Pope senior rarely appears in Pope's correspondence and poetry. There is thus a dearth of information from which we can conclude more accurately on Pope's view towards his own father, but his unhesitating note on his father's lack of education contains a hint of condescension. Pope himself makes the disparity clear. Pope the poet mastered Latin, Greek, French, and Italian, as well as classical and contemporary European literatures, but Pope senior did not.

In addition, and perhaps more importantly, the father did not possess the ambition to fight to protect his hard-gained wealth and status. Pope did this in striking a fortune independently from the sales of his poetry, without support from a formal patron nor the title of, or even the hope to ever become, Poet Laureate. He also fought against vehement pamphlet attacks both by hack writers and by celebrated literary critics. Erudition,

albeit largely through self-education, and ambition, or the spirit of a warrior, are characteristics of Pope and are factors which the poet attempts to differentiate himself from his dear family member. A similar process of contrast occurs in Wordsworth's *Tintern Abbey*.

Wordsworth's Detachment: Leaving Dorothy Behind

Though holding no noble title, Wordsworth, like Pope, was born to fairly affluent surroundings, like Pope's father, Wordsworth's father John, a lawyer, boasted a vast library which may have piqued the future poet's early interests in literature. Unlike Pope, however, Wordsworth was not saddled with the dual burden of Catholicism and physical deformity which barred the former from a university education. But he became an orphan at a young age. Following the death of their mother Ann in 1778, Dorothy, the sole female child, was sent to live with their grandparents. After their father John passed away in 1783, the brothers Richard, William, John, and Christopher were placed under the permanent care of their maternal uncle Christopher Crackanthurpe Cookson. Thereafter, Wordsworth struggled to disengage himself from the restrictive and disagreeable life under the instructions of their uncongenial uncle (Williams, 1996, p. 20). The family life of his early years is, for Wordsworth, something from which he wishes to detach himself free, an aspect which is suggested in *Tintern Abbey* through the presence of Dorothy.

To her great joy, Dorothy reunited with all of her brothers briefly in the summer of 1787, after an absence of nine years. It was in fact Dorothy who introduced to Wordsworth her friend Mary Hutchinson, who, like themselves, was an orphan. Wordsworth fell in love instantly, the recollection of which he would later pen in *She was a Phantom of Delight* (1807).

From around the time he entered Cambridge University to the years leading up to his first visit to Tintern in 1793, Wordsworth's difficult family life of his early years would quickly evolve into an eventful phase of adventures and maturation. While visiting Revolutionary France in late 1791, Wordsworth became engaged in a passionate yet fleeting relationship with Annette Vallon. The two never married, even though certain members of Annette's family believed, as late as 1816, that the two were indeed a betrothed couple (Barker, 2005, pp. 76-77). By early December 1792, he had, passing through Paris, arrived back in London. Shortly, after on 15 December, Annette gave birth to their daughter, Caroline, in Orléans. Relations with Annette and Caroline continued throughout most of his life, as he had arranged, prior to his departure from France, for his name to appear on the child's birth certificate as the father. As late as 1835, Wordsworth, who faced pecuniary troubles all his life, struggled to keep up with the annual payment of £30 to Caroline's husband Baudouin. He negotiated a settlement in which he would pay £400 but the annuity would be canceled. Annette died in 1841, but even then Baudouin insisted on extracting more sums from Wordsworth, who firmly refused the demands.

Yet for the time being, in 1798, the affair seemed largely settled. It would also be a few years until he would actually meet Caroline in France in the summer of 1802, for whom he would pen the sonnet *Composed by the Sea-Side, near Calais*, and marry Mary Hutchinson in October of the same year. At the time of composition of *Tintern Abbey*, Wordsworth, unlike Dorothy, was steadily embarking on a life of his own.

Upon meeting Dorothy in 1796, Azariah Pinney, the destined heir of the wealthy Bristol merchant family, commented: "Miss Wordsworth... does not possess, in my opinion, that *je ne sais quoi*, so necessary to sweeten the sour draught of human misfortune and smooth the [rough?] road of this Life's Passage" (Barker, 2005, p. 117). Several years following Wordsworth's marriage to Mary, Thomas de Quincey, who may have been the first to read the manuscript of *Lyrical Ballads*, compared the two ladies and remarked of Dorothy: "Her maidenly

condition, (for she had rejected all offers of marriage, out of purely sisterly regard to her brother and his children,) gave to her whole demeanour and to her conversation, an air of embarrassment and even of self-conflict, that was sometimes distressing to witness" (Barker, 2005, p. 262). In *Tintern Abbey*, Wordsworth paints a more sympathetic picture of his sister.

In his transition of addressees from nature to his sister in the poem, Wordsworth repeats "language" and "heart:"

(Well pleased to recognize)
 In nature and the language of the sense
 The anchor of my purest thoughts, the nurse,
 The guide, the guardian of my heart, and soul
 Of all my moral being. (ll. 108-111)

Wordsworth's *Tintern Abbey* has in fact two addressees: "O sylvan Wye!" (l. 56) and "thou" which commences in line 114, which refers to Dorothy and continues in "thou my dearest Friend" (l. 115) and "My dear, dear Sister!" (l. 121). In Pope's *An Essay on Criticism*, Pope claims nature to be a timeless and vital element of sublime poetic art:

First follow NATURE, and your Judgment frame
 By her just Standard, which is still the same:
Unerring Nature, still divinely bright,
 One *clear, unchang'd*, and *Universal* Light,
 Life, Force, and Beauty, must to all impart,
 At once the *Source*, and *End*, and *Test* of Art. (ll. 68-73)

Pope's appraisal of nature is ultimately linked to classicism. However, the identification of the significant relationship between nature and poetry remains an aspect to be recognized as a common point, no matter how subtle, between Pope and Wordsworth.

Wordsworth juxtaposes "nature" and the "language of the sense." Dorothy is the embodiment of the "language of the sense." Notwithstanding the acrid tone in the observations by Pinney and de Quincey of Dorothy as a lady, the two men cannot but recognize her sensibility and ethics. Dorothy is comparable to nature itself, as, according to Wordsworth, she is at once a "nurse," "guide," and "guardian." However, it is Dorothy's morality that is at the crux of the abovementioned lines. She feeds to her poet brother's purity of thoughts, "heart," "soul," and "moral being." Similar to Pope's commendation of his father's moral rectitude, in *Tintern Abbey* Wordsworth insists on Dorothy's moral virtues.

To return to the insertion of "former" in the "language of my former heart" (l. 117) and "my former pleasures" (l. 118), Wordsworth's emphasis in these lines is that he is a changed man. Looking back on 1793, he assesses: "Though changed, no doubt, from what I was when first/I came among these hills" (ll. 66-67) and "I cannot paint/What then I was" (ll. 75-76). The change entails the completed transition from his "thoughtless youth" (l. 90) to the understanding of the "still, sad music of humanity" (l. 91). Gone are the days in which he returned from France, fresh from the passionate yet rash affair, and the subsequent "thoughtless" abandonment of his lover and unseen child. He has since calmed down, and the melancholic melody of "sad music" is one that has the "power/To chase and subdue" (ll. 92-93) him. In place of youthful rapture, the joy which he feels is one of "elevated thoughts" and a "sense sublime" (l. 95).

Dorothy, though, according to Wordsworth the narrator in the poem, still speaks the "language of my

former heart." He sees "shooting lights" (l. 118) in her "wild eyes" (l. 119), similar to the carefree joy of his youth.⁶ "Shooting lights" and "wild eyes" evoke images of an existence that, like a child, burst with curiosity and energy. Wordsworth compares a grown female sibling to himself as a young boy. Thomson (2001) points out the binary opposition of Wordsworth's defining of the self as male and therefore superior to Dorothy, who carries the "connotations of oppression and silence" as a female (p. 541). Wordsworth manifests his sense of, or desire for, detachment from Dorothy and, by extension, to his past. In that sense, it may be construed that Wordsworth is using the binary opposition to his advantage. Yet the author takes Wordsworth's emphasis here to be his need for distance with regards to time. He wishes to move on from his past, and in that progress of thought, he inevitably must assert his new identity of maturity. In *Tintern Abbey*, he leaves, and wants to leave, behind Dorothy in which was his "former" state. Only he moves on.

Wordsworth can even picture the two of them parting:

If solitude, or fear, or pain, or grief,
Should be thy portion, with what healing thoughts
Of tender joy wilt thou remember me,
And these my exhortations! Nor, perchance—
If I should be where I no more can hear
Thy voice, nor catch from thy wild eyes these gleams
Of past existence—wilt thou then forget
That on the banks of this delightful stream
We stood together. (ll. 143-151)

Wordsworth makes explicit again his desire that he may progress in life but that Dorothy carries on unchanged. He speaks of Dorothy as eternally possessing "healing thoughts" and "tender joy," even after their journey to Tintern becomes a remembrance of times past. Wordsworth regards his sister with affection, but there is no expectation of ambition nor of a chance of her surpassing him in his description of her as "healing" and "tender." It is also a source of concern for Wordsworth that there may come a day when he "no more can hear/Thy voice, nor catch from thy wild eyes," that is, the Dorothy as she is, the Dorothy who is Wordsworth's "former" state. He does not wish this Dorothy of his "former" state to become "past existence." As manifested in the twin addressees of this poem, Wordsworth yearns that, like nature, Dorothy remains the same.⁷ As with Pope and his implied comparison with his father in which he comes out as the superior in terms of erudition and ambition, Wordsworth too cannot conceal his longing to maintain himself in the superior position when placing himself next to his dear sister Dorothy at Tintern.

Conclusions

Pope's use of the "language of the heart" in both *An Epistle to Arbuthnot* and in *To Augustus* refers to a predecessor, one of life, who is his father, and the other literary, who is Cowley. The focus of this paper has

⁶ Other interpretations include John Barrell (1988) who reads the portrayal of the sister in the poem as Wordsworth's attempt to put a cap on Dorothy's intellectual growth and Leona Toker (1997/1998, p. 187) who interprets Dorothy's presence to be "a bonus," as Wordsworth's "creative power does not depend on" her. On the latter, Dorothy's existence beside Wordsworth surely does not pose a threat to the poet in any way, as she neither has nor seeks ambition.

⁷ As James Soderholm points out, at least Dorothy's devotion to her brother remained constant. After some 30 years, Dorothy responded to *Tintern Abbey* with a poem of her own, *Thoughts on my sick bed*. In her poem, she stays ever faithful to her brother, cherishing the past as a "source of consolation" and her "memories a bouquet she lays on her living and breathless soul" (1995, p. 321).

been on Wordsworth's borrowing of the abovementioned expression by Pope. Pope's tribute to his late father and Wordsworth's employment of the phrase to describe his sister share in common the reference to figures, dear family members in both cases, who lack qualities which the poets possess. In both poets, there is affection involved, as the figures which they mention are showcased as exemplars of morality, Pope senior for his uncorrupted way of living and Dorothy for her nurturing spirit. However, the two poets also manifest a sense of detachment, one that borders on condescension. The relationship between, on the one hand, Pope and his father, and, on the other, Wordsworth and Dorothy in which both attachment and disengagement are revealed is also characteristic of the ambivalent relationship that Wordsworth felt with regards to Pope.

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Historicity of Texts and Textuality of History—On *The Virginian* From the Perspective of New Historicism*

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The Virginian: A Horseman of the Plains (1902) has been considered as one of the masterpieces of American western novels for its successful depiction of cowboys and local customs, which earns Owen Wister the Father of Western fiction. The paper aims to reveal the relationship between *The Virginian* and its historical context by applying the doctrines of New Historicism: historicity of texts and textuality of history. By historicity of texts, it points out that the work is the emblem of disappearance of western frontier, and it symbolizes the union of the Wild West and the civilized east. By textuality of history, it detects the change of social class, the development of livestock industry and railway, and their influence on the work at the later part of 19th century.

Keywords: *The Virginian*, new historicism, text, history

Introduction

Owen Wister became well-known worldwide for his work *The Virginian: A Horseman of the Plains* (1902) (*The Virginian* hereinafter), which was considered as “one of masterpieces of American western fiction” (ZHU, 2010, p. 19) for its depiction of cowboys and local customs in American Wild West. After its publication, cowboy novels came to be one of the most American-characteristic genres. Setting in Wyoming the story centered on a “cowpuncher”, who was named “the Virginian” for the place where he came from. The novel was created at the ending period of Westward Movement, which was an important historical event in American history, and described the special social condition and culture of American west around the 1880s. Analyzed from the perspective of New Historicism, the text would reveal its historicity and how history was mixed into text in its historical context.

New Historicism

New Historicism is a school of literary theory, which emerged in 1980s and became popular in 1990s. Stephan Greenblatt, a professor in University of California, first used the term “new historicism” in his introduction to *The Power of Forms in the English Renaissance* (1982). He often referred to the term as “cultural poetics” (Greenblatt & Gunn, 2007, p. 26). Apart from Stephan Greenblatt, Hayden White, Louis Montrose, Jonathan Dollimore, Catherine Gallagher, and some other scholars have enriched it from different aspects.

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Theoretically, New Historicism was “promoted and inspired by Western Marxism and Poststructuralism simultaneously” (ZHU, 2010, p. 6). It inherited Marxist ideology from the chronological and diachronical perspectives, which were essential parts of its theoretical construction. Moreover, it was influenced greatly by Foucault’s “power and discourse” (Brannigan, 1998, p. 59), Clifford Geertzian’s “thick description” (Brannigan, 1998, p.103), Louis Althusser’s ideology.

New Historicism aims to analyze text in context of history. Yet it differs from the critics between 1920 and 1950, who based their interpretation on a work’s historical contents, such as social ideology, historical features, the author’s life, and intentions of the work. Because they began to wonder whether the background about what happened can ever be really objectively known. New historicist critics views history “as a social science like anthropology and sociology, whereas old historicists tended to view history as literature’s background” (Murfin, 1998, p. 35). It emphasizes on the interaction of text from such aspects as political power and cultural constructs. It aims to understand the text through its historical context and to understand cultural history through literature. Thus, New Historicism has its unique features in understanding history as well as text and unique conception of ideology and its interpretation of “historicity of texts and textuality of histories” (Greenblatt, 2005, p. 16).

Historicity of Texts

Post-structuralism and New Criticism stressed the independence of text, taking no account of biography, social conditions, and cultural factors. In their views, there was nothing outside of texts. Yet, New Historicism pointed out that particular text was to signify that it was not only socially produced but also socially productive—“that it is the product of work and that it performs work in the process of being written, enacted, or read” (CUI, 2007, p. 14). Hence, literary text had its historicity. Owen Wister (1860-1938) was born in a family of comfortable means and high social standing, in which his father was physician and his mother was a respected magazine writer. He graduated from Harvard in 1882. During 1884 to 1889, Wister spent several summers out in American west due to his health problem, and made his first trip to Wyoming in 1885. He was fascinated with culture and terrain of the region. In 1891, he began to write stories and sketches of western life, which were published in *Harper’s Weekly*. He spent nearly every summer living on ranches, in cow camps gathering material for the next 15 years. The rich life experience in American west provided Wister with colorful materials for the writing of *The Virginian*, which owned the peculiar artistic features in American history.

According to Louis Adrain Montrose, historicity of texts meant to “suggest the historical specificity, the social and material embedding, of all modes of writing—not only the texts that critics study but also the texts in which we study them” (Greenblatt & Gunn, 2007, p. 209). New Historicism advocated the close relationship between text and society (or context), especially history when the text was produced. *The Virginian* was set in Wyoming of the 1880s, which was nearly the ending period of Westward Movement that began shortly after the first colonial settlements and continued until the beginning of the 20th century. When the Movement came to its ending period and an industrial country began to emerge, the western frontier came to disappear. The railroad began to emerge in the wild western region, and it was replacing the wagon slowing. Undoubtedly, the United States was developing from an agricultural society to an industrial society. According to Frederick Jackson Turner, a prominent historian, “the disappearance of frontier was the milestone in American history” (Billington, 1975, p. 67) and it promoted the mixed nationality of Americans. The impending disappearance of frontier had great

impact to the psychology of people, including Owen Wister. In his view, there was the surging passion in cowboys' bodies and true, noble temperament in their spirit. Therefore, Owen portrayed the character, the Virginian, who was brave, kind, and dependent with extraordinary insight. Such a figure was regarded as the representative of frontiersmen. Though the geographical frontier was disappearing with the development of society, people still worshiped such hero as the Virginian. As Inge (1989) pointed out that "*The Virginian* is emblem of the disappearance of the frontier in America" (p. 359).

By "historicity of texts", New Historicism emphasized that literary study should be reverted to the whole cultural study. The cowboy's image had great impact on Americans' temperament. "The West, not the East, was where distinctively American characteristics emerged. This produced a new type of citizen—one with the power to tame the wild and one upon whom the wild had conferred strength and individuality" (Taylor, 2008, p. 23). As each generation of pioneers moved 50 to 100 miles west, they abandoned useless European practices and ideas, and instead found new solutions to new problems created by their new environment. The personality of the Virginian represents the spirit of American frontiersman. "When you call me that, smile!" (Wister, 2010, p.11). Such optimistic attitude was typical among frontiersman. The Virginian was smart and courageous. On the road of shipping cattle to Chicago, he stopped other young guys turning to Rawhide, where gold was said to be found. Because of his outstanding work, he became the foreman, later the partner of Judge Henry. The Virginian's success in career aspired American citizens, which had mixed into the American dream: One was bound to succeed through personal efforts and struggle.

The love story and marriage of The Virginian with Mary Stark Wood had its special historical implications. The unnamed cowman had free, uncivilized life, without fixed abode in the Wild West. Yet Mary Stark Wood had been brought up in a civilized aristocratic eastern family. She was hired as a teacher in Bear Creek, which signified she was bringing civilized knowledge to the west. The two young people had lots of differences on the ideology. When Wood came to know that the Virginian executed his friend Steve and the other cattle thief by hanging in the woods, she argued with him and insisted that the criminal should be punished according to law instead of lynch. Yet the cowboy said: "...In Wyoming the law has been letting our cattle thieves go for two years. The courts into whose hands we have put the law are not applying the law... So when your ordinary citizen sees that he has placed justice in a dead hand, he must take justice back into his own hands where it was before. This is not breaking the law; it is mending it" (Wister, 2010, p. 329). Wood began to understand the morality of westerners and accepted its law of life. Meanwhile, she provided such classic books as *Romeo and Juliet* (1595) to the Virginian so that he became civilized in some way as the easterners. Their communication signified the compromise between eastern culture and western culture, between civilization and wildness. The marriage between them was the union of American east and west, rural area and urban area, aristocrats and the public.

Textuality of History

By the textuality of histories, Montrose meant that people:

Have no access to a full and authentic past, a lived material existence, unmediated by the surviving textual traces of the society in question—traces whose survival we cannot assume to be merely contingent but must rather presume to be at least partially consequent upon complex and subtle social process of preservation and effacement. (Greenblatt & Gunn, 2007, p. 331)

History could not be guaranteed objective since it was narrated by human being, who was impossibly objective in the narration all the time. Since history was mostly recorded in the form of narration, historians could access history in the form of textuality as well. *The Virginian* revealed the peculiar history of Wyoming during the 1880s. Moreover some historical events had been written into the text.

The most obvious event was the change of social class. With the disappearance of frontier and the development of industry, monopoly capitalism was gradually formed, which led to the change in social class. The bourgeois was differentiated into three levels: monopoly capitalist class, old middle bourgeois, and new middle bourgeois. Owen Wister and his heroine Miss Wood were the representatives of old middle bourgeois, which was declining with the rise of monopoly capitalism in the later part of 19th century. “Just one year before she was to be presented to the world... fortune had turned her back upon the Woods” (Wister, 2010, p. 72). Meanwhile, the Woods stood for the eastern aristocrat as well. The text said: “True democracy and true aristocracy are one and the same thing”. “Let the best man win. That is true democracy” (Wister, 2010, p. 113). The author connected “aristocrats” with “democracy”, which showed the American eastern aristocrats and old middle bourgeois intended to change their economic and declining psychological state by means of democracy.

Moreover, the development of animal husbandry in Wyoming was recorded in the text as well. Wyoming was typical pasturing area among American western cities. In 1867, Union Pacific Railroad Company laid its tracks through the barren plains of Wyoming going through Cheyenne, which promoted the development of animal husbandry. Cheyenne was chosen as the capital in July of 1867 catering for the construction of railroads. The construction of the Union Pacific Railroad brought hopes of prosperity to the region. The population there grew rapidly. In 1868, some rancher drove cattle from Texas to plains of Cheyenne and sold beef to railway construction workers. Later more ranchers raised cattle in Laramie River Valley and nearby plains. The livestock industry was very prosperous during 1881 and 1885. Cattle and beef were transported to the east by railroad. Such transportation was very important to the development of economy. In *The Virginian*, the hero shipped cattle to Chicago, which brought huge fortune to Judge Henry.

The construction of railway had great impact on Wyoming. People from all walks of life came to the plain by train: The heroine Mary Stark Wood and Uncle Hughey’s new wife, the feminine representatives from the east, came to the west in search of freedom and new life by train. Drummer, missionary came as well. In addition to the increase in population, the merchandise from the east was flowing to the Wild West. *The Virginian* and I (the narrator) had “sardines, potted chicken and ham” (Wister, 2010, p. 36). The Virginian wore the wedding suit from the east as well. More importantly, cattle were transported to the east and European cities, which brought fortune to the west. As a result of its rapid development in economy and population, Wyoming became the 44th state of the United States, and it began its development of monopoly capitalism with other states together. Since “literary and non-literary texts circulated inseparably” (Wofreys, 2006, p. 176), it is necessary to understand history with the help of literary texts in order to see the culture and history in the historical texts.

Conclusions

According to New Historicism, one can “gain a more comprehensive understanding of literature by considering it in historical context while treating history itself as historically contingent on the present in which it

is constructed" (Greenblatt, 2005, p. 2). Therefore, analysis of *The Virginian* in its historical context can disclose the relationship between its text and history.

The work was produced during the ending period of Westward Movement, when the western frontier came to disappear. Yet, the Virginian in the text continued frontier ideas and frontier values which were nurtured in the wilderness. In addition, the hero of the text became the prototype of later cowboy fictions, for he was kind, brave, and courageous with great insight. To some extent, the spirit embodied by the Virginian was that of American frontier spirit originated and developed during the process of conquering the West. He became a cultural symbol that involved the commitment to the codes, laws with the virtues of frontiers: self-reliant, keeping optimistic, and daring to meet challenges. These were mixed into the characteristics of American people. In this sense, the text shaped the history. The influence of historical context on *The Virginian* can be easily found in its context, from the change of social class, the rise of livestock industry to the construction of railroad, and its impact on the economic development. Therefore, approaching *The Virginian* from the perspective of New Historicism would provide new viewpoints for its text and history.

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Cinememory: Sexualized Trauma and Coming of Age in Holocaust-Related Israeli Films

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Since 1978 Israeli Holocaust-related narrative films have associated the violence experienced during the Holocaust, including sexual violence, with the violence permeating Israeli society. In keeping with Marianne Hirsch's notion of "postmemory", this paper argues that cinema, as a visual form of artistic mediation, has an especially strong impact on the spectator, because it triggers affective, tactile, and bodily responses. Hence, the efficacy of generating an ethics of remembrance of sexually-related violence, based on cinematic aesthetics, which the author terms here "cinememory". The paper focuses on a sub-genre of Holocaust-related films: coming-of-age films, which explore in different ways the lasting implications of growing-up in the shadow of sexualized trauma; the unconscious transmission of memories and tactile experiences, related to the ubiquity of sexual violence during the Holocaust.

Keywords: coming-of-age, sexualized violence, transgenerational trauma, cinememory, ethics of remembrance

Women's Trauma, Men's Cinema

The earliest approach to grappling with sexual violence in the Holocaust on a large scale was that of the controversial literature by Auschwitz survivor, Yechiel Feiner (Yechiel Denur). His books, *House of Dolls* (1955 [1953]) and *Atrocity* (1963 [1958]), published under the pen name "Ka-tzetznik 135633¹", depict sexual slavery and abuse in concentration camps—the first of a young woman (the narrator's sister) and the second of a young boy—the narrator's brother. The two volumes are part of a long chronicle of the horrors of the camps, which Ka-tzetznik began with *Sunrise over Hell* (1977), first published in 1946, relating the story of a Polish-Jewish family in Auschwitz. The second attempt to address sexual violence in the Holocaust was that of the even more controversial literature of the Stalags, a phenomenon that emerged at the commencement of Adolf Eichmann's trial, in April 1961. The period of the trial was the first time that Israel had been publicly confronted with the incomprehensible memories of Auschwitz, unvoiced until then. A few months later the Stalags flooded the kiosk stands. These were pocket-sized books depicting lusty female SS (*Schutzstaffel*, Protection Squadron) officers sexually abusing camp prisoners—mostly American and other Allied POW (prisoners of war). During the 1960s, sales of this pornographic literature broke all records in Israel. The Stalags were written in Hebrew, by Israeli writers, in the style of genuine memoirs, masquerading as translations from English. In 1963, the court found the publishers of these works guilty of disseminating pornography. Their popularity, however, was in effect already declining because the market had reached a point of saturation.

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¹ Feiner took this acronym from the German abbreviation KZ (*Konzentrationslager*, concentration camp) for concentration camp inmates. On its significance, see Abramovich (2007, pp. 21, 25).

Serious studies on both Ka-tzetnik's works (Szeintuch, 1999, 2003, 2009; Abramovich, 2007; Sivan, 2010) and the Stalags (Pinchevski & Brand, 2007) are scant. We learn from Ka-tzetnik's two books that sexual exploitation was an integral part of the Holocaust, irrespective of gender. Nonetheless, the thinking on gendering the Holocaust has inevitably turned the spotlight (and rightly so) on what is typical to women's endurance during war and genocide—the assault on motherhood and various forms of sexual crimes. Following Joan Miriam Ringelheim's pioneering articles (1984, 1985), a vast number of books and articles (their data accumulated over the years from diaries, memoirs, letters, and testimonies), have explored gender-determined forms of suffering, behavior, and victimization (e.g., Allen, 1997; Baer & Goldenberg, 2003; Baumel, 1998, 2000; Bergen, 2013; Dror & Linn, 2010; Goldenberg, 1996; Heinemann, 1986; Horowitz, 2000; Jacobs, 2010; Kremer, 1999; Linden, 1993; Mushaben, 2004; Ofer & Weitzman, 1998; Pine, 2008; Ringelheim, 1984, 1985; Rittner & Roth, 1993; Saidel, 2006; Schoenfeld, 2001; Smith, 1994; Tec, 2003; Waxman, 2003). Almost all the studies on gender and the Holocaust affirm that women *qua* women experienced the horrors of the camps as an assault on sexuality (e.g., Chatwood, 2010; Doerr, 2000; Flaschka, 2010; Goldenberg, 2013; Halbmayer, 2010; Levenkron, 2010; Myers, 2007, p. 155; Pine, 2008, pp. 124, 128, 135; Podolsky, 2010; Ringelheim, 1984, 1985; Sinnreich, 2010; Sommer, 2010; Waxman, 2003, p. 666; Waxman, 2010) and on motherhood (Amesberger, 2010; Ben-Sefer, 2010; Goldenberg, 1996, p. 670; Horowitz, 2000, pp. 163, 170, 180 (n. 35); Mushaben, 2004, pp. 156, 166; Patterson, 2013; Pine, 2008, pp. 124, 133-134; Waxman, 2003, pp. 669, 672, 674). Men's memoirs, and other autobiographical-based literature on the time spent in the camps, focus primarily on crimes against humanity, and some even express their objection to the gendering of extreme suffering.² The few gender studies centering on men's unique experience during the Holocaust describe the loss of paternal authority, and thus of self-value (e.g., Myers, 2007).

Israeli Holocaust-related cinema has always validated the ubiquity of sexual violence in relation to women, thus breaking the silence in the social sphere. Early films, like *My Father's House* (1947), *The Great Promise* (1947), *The Faithful City* (1952), and *The Sun Rises on the Horizon* (1960), paved the way to later forms of cinematic representation, visually and aesthetically evincing film's ethical role in legitimizing the disclosure of sexual violence as a crime committed against helpless victims. Such are *Wooden Gun* (1978), *Tel Aviv-Berlin* (1987), and *Newland* (1994). Films, like *Burning Mooki* (2008), *Intimate Grammar* (2010), and *Once I Was* (2010), suggest that society's protracted silence or contempt in regard to women's trauma has enhanced the transmission of its post-traumatic symptoms and that its violence has penetrated Israeli society on many levels (such as the military). This notion, vicariously laid out in *Wooden Gun*, has been developed in the Holocaust-related films made in the 2000s within a coming-of-age paradigm, focusing on the second generation's experience.

Creating a film whose female protagonist is a survivor of sexual abuse might still be considered by many as a desecration of Holocaust memory. Such cinematic representations are scant worldwide, and in Israeli cinema, they have remained marginal. The fear of (re)opening wounds entailing a deep sense of helplessness, guilt, and shame is particularly germane in regard to representation of the sexual exploitation of men. To date only one documentary has been made in Israel on this subject: *Josef and Maria* (2007) tells the story of a 70-year-old Holocaust survivor, Josef, who falls in love with a German-Christian woman, Maria, and finally

² For a critical discussion, see Horowitz (2000, p. 180), Pine (2008, p. 121), and Ringelheim (1984).

manages to make a life for himself. For decades, he had been tormented by the memory of being repeatedly raped as a child in a forced labor camp:

The first time it happened, we came from a long working day. It was in a forced labor camp. All I wanted to do is sleep, but I was taken somewhere, and told that something special was going to happen to me. Stripped of the few rags covering my body, I was raped. I screamed with pain... afterwards others came, it happened every night, I was repeatedly raped... This is how it went on, for a year, during the day you worked and during the night you were raped.

Until he met Maria, Josef's life had been that of a recluse. Barely able to make ends meet, with very low self-esteem (affirmed by his neighbor's voice-over—"he was a passing shadow, almost non-existent, and even tried committing suicide a few times" (2007)), he was convinced that his life was worth nothing. For a while, he was homeless and spent his nights in a park frequented by gays. Josef's story leaves no doubt as to the intensity of feelings of shame and worthlessness in regard to sexual violence. However, it also suggests that being finally able to speak about such experiences may pave the way to a new life. Back on the park bench, where he had used to spend his nights, Josef still chokes back his tears when bringing his past to light, but he is finally able to see how, as an adult, he had acted-out his sexual experiences as a child. He feels sickened when he realizes how being homeless and spending his nights in this particular park had been a form of reenacting his past experience, and we cannot help wondering what role the camera has played in this new experience.

Israeli narrative cinema's fear of representing men as victims of sexual violence is primarily linked to this cinema being male-dominated.³ Referring to *Tel Aviv-Berlin*, Gertz (2004) writes: "The film does not deconstruct the old opposition of the early cinema... still adhering to the role designated for women in that cinema—as an empty sign supporting man's identity; only this time—it is the survivor's identity" (p. 48). Although, as the author aims to show, the portrayal of women survivors in Israeli cinema is by no means an "empty sign", the author nevertheless agrees with Gertz's assessment. This adherence to portraying only women's sexualized trauma reflects, however, not only a fear of effeminacy, but also an inner dialog with the early Holocaust-related cinema.

The early films (1947-1960) were "resurrection narratives" (Avisar, 2011, p. 153). The aim of films like *The Great Promise*, *My Father's House*, and *The Faithful City*, was to demonstrate how physical labor, exercise, pioneering settlement of the land, and military training might erase the shameful memory of the passive, Diasporic, effeminate Jew. Their protagonists were orphaned children, aided and mentored by high-spirited settlers (of all ages), which ensured the credibility of the Zionist master-narrative (Zimmerman, 2002, pp. 59-60). With the exception of *The Cellar* (1963), made in the wake of the Eichmann trial, and later of *Tel Aviv-Berlin*, whose protagonists are adult survivors haunted by their horrific experiences, all the Holocaust-related films' protagonists, beginning with *Wooden Gun* (1978), are either children or teenagers. Films like *Newland*, *Burning Mooki*, *Intimate Grammar* and *Once I Was*, evince women's susceptibility to sexual crimes during the Holocaust, and simultaneously render the old Zionist narrative paradigm, which supported the ideal of a new, masculine, Jew, null and void.

These films uphold the notion that because sexually-related forms of violence were privately repressed (and understandably so), and collectively suppressed, as part of the general agenda of creating the "new Jew", they were reenacted in various forms by survivors and unconsciously transmitted to the second generation. *Wooden Gun* explicitly shows how children reenact this transmission of violence suffered by their parents in

³ For an elaboration on Israeli cinema and masculinity, see Yosef (2004).

the Holocaust, while imitating and reiterating the violent behavior of the ideal new (and virile) Jew. Made at the turn of the decade (1978), marked by the apprehension of a radical change in Israeli politics (after the 1977 political upheaval⁴), the film expresses a deep concern with the inculcation of the ideal of the heterosexual virile fighter stereotype into Israeli society and culture. It thus subverts the early films' narrative paradigm, in which the young protagonists are Holocaust survivors who join the young settlers and fighters. In *Wooden Gun*, in contrast, the young protagonist is an Israeli-born, who, at the end of the film, turns his back on his violent friends, embracing the pariah—a female Holocaust survivor.⁵

Written, or written and directed, by male filmmakers who belong to the generation that matured in the shadow of trauma,⁶ films made during the 2000s developed the narrative pattern established in *Wooden Gun* (and *Hide and Seek*) as the sub-genre of “coming-of-age films”, representing what Marianne Hirsch calls “the generation of postmemory”: “Postmemory describes the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right” (Hirsch, 2008, p. 103). The crux of postmemory is that it is aesthetically mediated. Hirsch, who focuses on photography, argues that visual forms of artistic mediation have a much stronger impact on the spectator, because they trigger affective, tactile, bodily responses (Hirsch, 2008, p. 117). Hence, the efficacy of generating an ethics based on visual aesthetics. This is undoubtedly true of cinema, which has the capacity to invoke even our sense of smell.⁷ The coming-of-age Holocaust-related films suggest, in different ways, that the unconscious transmission of remembrance and tactile experiences of sexualized violence was an integral part of growing up in post-Holocaust Israel. The author begins her discussion with the documentary film *Stalags* (2007), for two reasons: First, it deals with the earliest approaches to grappling with sexual violence in the Holocaust—Ka-tzetzik's literature, and the Stalags—with the latter generated directly from the surfacing of private and collective traumas during the Eichmann trial; and second, it depicts the concern of the film-makers with sexual violence as a result of having lived a violent childhood, in the shadow of trauma, with this theme being a central one in the coming-of-age films.

In the Shadow of Trauma

Stalags openly addresses the question of the ubiquity of sexual violence in the Holocaust. It explores the links between the initial approaches to contending with the Holocaust in Israel: Ka-tzetzik's books, the Eichmann trial and the Stalags. It recounts the history of the Stalags, their background and the controversy regarding this pulp fiction, considered by many a perverted literature, written by sexually sick individuals with twisted imaginations. The film's narrator (Libske's voice-over) concludes: “The images in Ka-tzetzik's books and in the Stalags permeated Israeli consciousness and to this day this mixture of horror, sadism, and pornography serves to perpetuate the memory of the Holocaust” (2007). This stern statement is however undermined by the poignant question: “Did the Stalags in fact portray a reality silenced by the establishment?”.

⁴ In May 1977, the Right Wing in Israel (led by the Likud party), won a plurality in the elections, ending a 29-year political domination by the Left Wing (the Alignment/Labor party).

⁵ Wolman's *Hide and Seek* (1980) follows the same narrative pattern. Balaban, a young homosexual, described by the children as someone “who doesn't even look like a man”, is embraced by the young protagonist at the end of the film. The film draws a parallel between the way homosexuals were treated/abjected/excluded during the Holocaust and the way they were treated by the young underground fighters in pre-State Israel. Embracing the pariah is also part of *Once I Was*. Ya'akov, a Diasporic-looking Holocaust survivor is young Arik's mentor, to whom Arik refers at the end of the film as “my hero”.

⁶ Holocaust survivors comprised half of Israel's population during the second generation's comingofage.

⁷ See, for example Marks (2002)—one of the ample examples of film theories centering on the phenomenology of cinema.

In response to this question, the film: (1) moves between the defenders of Ka-tzetnik's literature (Yechiel Szeintuch among them), who claim that everything Ka-tzetnik wrote was based on his own experience, and his denouncers (e.g., Holocaust survivor and writer Ruth Bondy, historian Na'ama Shik and Hebrew literature scholar Dan Miron); (2) it employs parallel editing reenacting the temporal coincidence of the Eichmann trial and the Stalags; and (3) it establishes a clear relationship between the traumatic past of Eli Keidar, the original creator of the Stalag genre—the son of two camp survivors—and his fiction. The author thus argues that the film in fact subverts its overt politics by (unconsciously) suggesting that sexual violence affected “the second generation”.

The cinematic rendition of the temporal coincidence of the Eichmann trial and the Stalags conveys a direct relationship between the two forms of contending with the fresh memory of the Holocaust. The parallel editing shows how, while survivors of the Holocaust, Ka-tzetnik among them, were being confronted daily on the witness stand with unbearable memories, their adolescent children were consuming sadomasochistic scenarios. When the film first cuts to the Eichmann trial, we see Eichmann's distorted frozen face behind the glass cell, followed by Attorney-General Hausner speaking, and people sitting on benches, listening to him. We then learn that the first Stalag was published directly after the commencement of the Eichmann trial. This juxtaposition conveys the idea that what could not be expressed verbally in any other shape or form (publicly or privately) had found a mouthpiece in the Stalags: namely that “sexualized violence” was an inherent part of the Nazi dehumanization plan in the Holocaust:

[V]iolent acts can be understood as sexualized if they are directed at the most intimate part of a person and, as such, against that person's physical, emotional, and spiritual integrity. [...] This definition of the term covers direct physical expression of violence that are bodily attacks, an unauthorized crossing of body boundaries. They range from flagrant sexual advances to rape. In Nazi concentration camps, sexualized violence also included forced sex labor, sex for survival, forced sterilization, forced abortion, and other medical procedures... and emotional expressions of violence, such as imposed public nakedness... infringement on intimate space, deplorable hygienic conditions, leering stares, suggestive insults, and humiliating methods of physical examination, all part of the constant impending danger of becoming the victim of sexual assault by the SS or camp guards. (Halbmayr, 2010, p. 30)

The role inversion in the Stalags—women as SS guards and sexual perpetrators, and allied POW as victims—tragically reflects how a victim of sexualized violence has in turn unconsciously victimized her son. The Stalags thus reflect a transgenerational phenomenon, resulting in a fantasy unleashed by the Eichmann trial.

To better understand this fantasy, we need to examine the film's treatment of this most salient element in the Stalags (women as SS guards and sexual perpetrators), as well as how the film relates it to the biography of the genre's creator. The first sequence of the film opens with a series of Stalag pictures. The first picture depicts the cover of the first Stalag, *Stalag 13*: the huge face of an SS officer (in the foreground), who bears a striking resemblance to Eichmann; on the right side of the picture (in the background)—is a much smaller image of a woman's torso, covered only by a brassiere. Her hands are chained to a wall and her naked body reveals traces of violence (blood). The content of the cover conveys sexual assault, and its composition, including the size difference of the two images, reflects the constant looming danger of becoming a victim of sexual assault by SS guards. The voice-over accompanying this shot reads from the *Stalag*: “There was nothing unusual in the way they lined up holding their heads up high” (2007).

What we have here is a prototype, underscored by the visual allusion to Eichmann: a male sadistic Nazi perpetrator and his female victims. The opening phrase, accompanying this image—“There was nothing

unusual in the way they lined up”—contextualizes the shot, alluding thus to a situation that represents what had happened in reality. Clearly, the lining up of women in the camps had become by the early 1960s an image of what Alison Landsberg has termed “prosthetic memory” (Landsberg, 2004). This picture then fades out and others appear, all of which depict seductive, voluptuous blondes, wearing brown shirts with deep cleavage, tight pants, and shiny SS boots, their necks adorned with swastikas, while the voice-over announces “Nothing unusual except for the fact that these soldiers were women...” (*Stalag*, 2007). We are thereby transposed into the realm of fantasy. The novelty of the Stalags, we are told and shown, consisted in the sexual role-reversal. The voluptuous, sensual women of the Stalags, who are simultaneously a source of sexual stimulation and revulsion, thus suggest the effects of having lived with a mother whose memories of sexualized violence are still fresh in her body and mind, incapable of being worked through and inescapably transmitted to her children in the form of “radioactive transference” and “radioactive identification”. These two concepts are used by Gampel (2005) in relation to the aftermath of social (although not necessarily sexual) violence:

For those who suffered the horrors of the camps at first hand, the events are still present, tangible, experienced in the body. The inherent image and the trauma left by these experiences are rooted in the body, in their sensory perception. These traumatic scenes, which the survivors pass on unconsciously, are inscribed in the imaginary world of their children in an acute and destabilizing manner. For the following generation, the trauma experienced by the parents on their flesh, becomes a fantasmatic traumatic reality. (p. 21)

The notion that radioactive traces of sexualized violence had infiltrated, body and soul, the children of Holocaust survivors is further substantiated by the treatment of the relationship between Eli Keidar’s childhood experience and the Stalags. Keidar wrote *Stalag 13* (1961), as well as all his other Stalags, under the pseudonym Mike Bader. Throughout the film, he relates his continual helplessness and terror of living with an unpredictable mother who had lost her entire family in the Holocaust, and blamed him for her suffering, constantly telling him that he was no good: “I’ve been living with that image since I was six years old. Even at a safe family moment I could be slapped. I was never secure. I realized my parents were unpredictable, and that I should be careful around them. Somehow even when they smiled I cringed”.

Indeed, the most striking sequence in the film in regard to Keidar starts with a statement about his life in the shadow of trauma, establishing the idea of transgenerational trauma. After Keidar himself describes his apprehensions regarding his mother, the film cuts to a quote from *Stalag 13*, referring to the blind obedience to the female camp commander, because everyone knew that “the punishment for the slightest dissidence was death”. During the voice-over of this fragment, the film does not show any images from the Stalags. It also refrains from using footage or stills from the camps. Instead, it shows a sequence of images depicting a dilapidated building—a visual metaphor for Keidar’s ruined childhood, substantiated by Keidar, facing the camera: “A child absorbs this atmosphere and is affected by it”. While we cannot detect any sexual overtones in Keidar’s confession about his mother, Libsker’s voice-over quoting the blind obedience to the female camp commander from *Stalag 13*, suggests that what Keidar’s mother may have experienced, or just witnessed and feared, had been transferred to her son, who translated the abuse suffered at her hands into a fantasmatic form. This (cinematic) example is also (repeatedly) substantiated by publisher Uzi Narkis, Szeintuch, and others, who attest to the polymorphous experience of sexual perversity in the Nazi world. The film thus not only acknowledges that what precipitated the advent of the Stalags was the continuing experience of the effects of a psychic economy which had placed sexuality in the service of destruction, but also that it was precisely this reality that the Stalags’ authors recognized in Ka-tzetnik’s books.

Cinememory and Sexualized Violence

Wooden Gun, which is set in the early 1950s, is the first coming-of-age Holocaust-related film that depicts Israel as a young State infiltrated by, as well as infatuated with, violence. The film is quite explicit about the connection between the violence suffered by Holocaust survivors in the camps and the violence practiced by their children, as a form of transgenerational acting-out. In a very subtle way, it also implies that sexual violence is part of this equation. The film evinces cinema as a visual form of postmemory whose efficacy in creating an ethical stand in relation to the transmission of violence is superior to all other art forms, including still photography, generating in fact a uniquely cinematic form of postmemory, which the author terms “cinememory”.

In the last sequence of the film, Holocaust survivor Palestina takes Yoni, the film’s young protagonist, into her shack, whose walls are covered with photographs of her dead family, including her two young children. Significantly, Yoni learns about Holocaust atrocities from a visual medium. He inspects the photographs carefully, and each time he looks at a new photograph, he asks who the people in it are. Palestina keeps quiet. This not only raises the question of the way she has survived, but also emphasizes the role of visual arts in representing the Holocaust and its aftermath. Yoni must figure out on his own what the photographs represent—the mass murder of Jews. When the camera zooms-in on an iconic photograph, we see a reaction-shot of Yoni’s stupefied expression, and we hear guns firing on the soundtrack, conveying the way he vividly imagines the execution scene in the still photograph. The camera movement (the zoom-in) and the soundtrack emphasize cinematic expression (movement and sound). Furthermore, while the soundtrack reiterates phrases taken from Yoni’s war games (“Kill him! Break his head! Don’t be scared! . . .”), the iconic Holocaust still photograph comes to life, and is cinematically reenacted. Unlike the still photograph on the wall, documenting the liquidation of the Warsaw Ghetto, this scene manifests film’s role in dealing both subjectively and ethically with the documentation available to us, in creating a unique form of postmemory: cinememory. The animation of the still photograph, which expresses Yoni’s affect while viewing the photographs, aims to induce the same affect in the viewer. The soundtrack conflating the children’s violence with that experienced by their parents in the Holocaust is too a connection that both Yoni and the spectators make.

What connects Palestina to the aspect of sexual violence inflicted on women is the film’s allusion to Fellini’s *8½* (1963), elaborating thus the notion of cinememory. In Fellini’s protagonist’s childhood memories the female character dominating his sexual fantasies (other than his mother) is Saraghina. Saraghina is a grotesque prostitute, dressed in rags barely covering her big body. Her hair is wild, she stomps barefoot in the sand—she lives in a dilapidated shack by the seashore—and her face is heavily made-up, her facial expressions (rendered in close-up) emitting ravenous sexuality and eroticism. Although Palestina’s attire is not slovenly (rather, it suggests a past life), her hair is wild, she usually strolls the beach barefoot, like Saraghina, and she too lives in a dilapidated shack by the seashore. In several scenes, she is accompanied by a two-man survivor orchestra of saxophone and accordion. These scenes appear to be a tribute to Fellini’s dream-like quasi-Surrealist style.

Unlike the young boys’ jovial experience in *8½*, however (they pay Saraghina to dance with them, to free them from the shackles of their Catholic puritan upbringing), Palestina’s function in *Wooden Gun* is to balance Yoni’s violent behavior. The children viciously attack her, calling her “lunatic”. Her facial expressions and language are mad, not with lust (like Saraghina’s), but with pain. The allusion to Saraghina, and the fact that

the children violently attack Palestina (as a form of acting-out the violence experienced in the Holocaust by their parents), rather than see her erotically, are precisely what inscribes her as a victim of sexual violence/crimes. It thus becomes clear that women's sexuality was not attacked because they flaunted it (unlike Saraghina), but simply because they were women.

Holocaust-related films returned to the coming-of-age paradigm in the 2000s. In keeping with *Wooden Gun*, all films recreate the historical period of their protagonists' coming of age, but the creation of cinememory in relation to sexualized violence differs greatly from film to film. *Burning Mooki* stands out in its attempt to reenact the loss of humanity in the camps; hence its bluntness in dealing with sexualized violence. At an age when the young protagonist should be experiencing normal sexual latency, he is instead being constantly aroused by the perverse behavior of the adults (all Holocaust survivors) around him. In the first flash-back of the film, returning to 1967, the year of the victorious Six Day War, all Mooki remembers/recounts are: "what excited me the most were Aunt Jenia's tits" (*Burning Mooki*, 2008). The film covers three periods of the protagonist's life: early childhood, adolescence, and adulthood. The death of his mother triggers memories (rendered in flashbacks) showing how he has been seduced into committing incest with her when an adolescent. Constantly subjected to the lures of an incestuous mother (such as her asking him to paint her toenails and insisting on invading his privacy when he takes a bath), an angry and confused Mooki quits school and moves into a shack, where he reenacts the conditions of the camps (poor sanitation, mice, litter, lack of food and severe depression). After a failed attempt at sexual intercourse with his girlfriend, he storms out and runs home. He undresses and climbs into his mother's bed. What follows seems inevitable. The incest, however, leaves both of them in a state of emotional collapse. In *Burning Mooki*, the vulgar behavior of "uncle Yanek" (as well as of other male Holocaust survivors), scattered with sexual innuendoes, his attempt to rape the protagonist's young girlfriend, and his debaucheries—all modes of acting-out past experiences—suggest that sexual-related victimization was part of men's experience too.

As an adult, Mooki has severed all ties with his family, but it is clear that he is constantly tormented by his past, which continues to ruin his life—he drinks heavily, he appears neglected and slovenly, and is beyond consolation. "Burning Mooki" is a derogatory nickname that the schoolchildren has given him. It derives from a memorial song, "Our town is burning", sometimes performed by children on Holocaust Memorial Day. In the film, both the song and Mooki's nickname are a metaphor for how the second-generation children have become, in Dina Wardi's terminology, "memorial candles" (1992). *Burning Mooki*, like all the other Holocaust-related coming-of-age films, suggests that living in the shadow of a perverse sexual economy has affected the second generation in ways that are hard to imagine; and that mass violence begets traumas that penetrate the collective memory, which, as Gampel (2005) asserts, becomes permeated entirely with that same violence; traumas that may in turn become new origins of cruelty. Mooki's friend, who enlists in the army after his father (a Holocaust survivor) commits suicide, tells Mooki a story about an encounter with enemies in Lebanon, which suggests (like in *Wooden Gun* and *Hide and Seek*) an acting-out of violence on both the social and military levels.

The protagonist of *Once I Was* is Arik, the teenage son of a Holocaust survivor. His romantic and sexual involvement with his neighbor's cousin is intertwined with the sad story of two Holocaust survivors: his summer employer and mentor, Ya'akov, and the blond and beautiful Clara. Both live in downtown Haifa (a harbor city)—a liminal place, inhabited by social outcasts: Holocaust survivors with shady businesses, prostitutes, and smugglers. This large area, which reenacts some of the activities characteristic of the camps, symbolizes the collective unconscious. What takes place there during the time represented in the film (1968)

represents the horrific past, which cannot be erased. Uptown Haifa, in contrast, represents those who want to be purged of such memories. Arik, the teenage protagonist of the film, lives with his parents on Mount Carmel. His father, also a Holocaust survivor, expresses his indignation at his son's attempts to learn whether what Ka-tzetenik has written is true.

Clara runs an illegal gambling club in her downtown apartment. She considers herself unfit to be a mother and so has sent her son to live on a kibbutz, and he only visits occasionally. She explicitly tells Arik that her son is better off there, because she is “incapable of raising a child”. “Embarrassment, shame, fear, and especially a desire to hide the events from family members are motives for many victims of rape to remain silent” (Sinnreich, 2010, p. 108; Dror & Linn, 2010), or to alienate the nearest and dearest. Ya’akov, a matchmaker and a smuggler, is clearly in love with Clara, but he does not dare approach her other than in his capacity of friend, lest it re-opens old wounds. The film is not explicit about Clara’s past, but it does insist that we read certain signs (Ya’akov, who teaches Arik all about matchmaking, coaches him on how to “read the signs” of the unattached). When Meir, the chief librarian, needs to boost his self-confidence before Ya’akov introduces him to a possible future wife, Ya’akov takes Meir to Clara, who showers the latter with compliments on his manhood. At this point, the film distinguishes between how the viewer should read Clara’s performance (as an act), as part of the subtext, and how Meir reads it (literally).

Clara’s masquerade suggests a sexual experience that involves detaching herself from her sexuality and from any feelings associated with it. Clearly, this is how she managed, and still manages, to endure. When Clara tries to explain to Meir that she does not have feelings for him, she mentions that she had only acted in the way she did for Ya’akov’s sake; whereupon Meir wrongly deduces that Clara is being forced into prostitution by Ya’akov. Determined to bring Ya’akov down, Meir tries to convince Arik to help him. Referring to Ka-tzetenik’s *House of Dolls*, he says: “Listen to me carefully, a beautiful woman like her—how do you think she survived? Whoever survived must have done something”. Here, cinememory takes on the form of a parapraxis, the English translation of Freud’s *Fehlleistung* (1991 [1916]) and applied to the reading of cinematic texts by Elsaesser (2008):

I define parapraxis... as a kind of effort, a kind of persistence, usually one with unexpected or unintended results, including among others, reversals or displacements in time and space. For instance, one feature of parapraxis... is the way in which it often seems to figure the right thing at the wrong place, the wrong thing at the right time. (p. 109)

This parapraxis—the wrong reading (by Meir) of a present situation (Clara’s apartment as a brothel), attesting to a right interpretation of her attractiveness, albeit relevant to another time and place—reinforces the effect (and affect) conveyed while viewing Clara managing her club: She always dresses up, her low-cut, tight evening gown revealing her shoulders and accentuating her bosom; and she is very secretive about her business. Driven by jealousy and frustration, Meir causes a big commotion, involving the police. The exposure of Ya’akov’s illegal business makes huge headlines, and Clara, terrified, decides to sever her ties with the only friend she has, who really loves her—Ya’akov. Finally, unable to endure the burden of shame and the fear of revealing her past, she commits suicide.

In *Intimate Grammar* (adapted from a novel by David Grossman), the principal metaphor of the cinememory conveying the notion of sexualized trauma is a “diseased” tree—the more Aharon’s father (a Holocaust survivor) tries to cure it, the faster its disease spreads. Up in the tree, the father, accompanied by Aharon (the film’s protagonist), tells his son about the Holocaust. Both are enfolded by the diseased branches

of the tree, the affected parts of which the father is painting with a white coating. The close-ups reveal an odd image of the tree's wounds—orifices, connoting human/woman's private parts. In her discussion of abject images of Jerusalem in Israeli films, Zanger (2012) notes that in *Intimate Grammar* "there is an incessant engagement with bodily secretions (including vomit, menstrual blood and ear wax), as well as sewage" (p. 187). Aharon's mother refers to her daughter's menstruation as repulsive, and she makes a connection between the diseased tree's spreading roots and the sewage flooding the family's apartment, establishing an image of woman's damaged sexuality flooding the apartment. Zanger (2012) rightly notes that the tree "connects the neighbors to their desires and fears" (p. 187). The author suggests that some of these fears are connected to sexual maturation in the shadow of women's trauma. Aharon, whose sexual maturation is imbued with the image of woman's sexuality as no different from that of sewage, an image underscored by the tree's sick branches, seeks to postpone his encounter with woman's sexuality by literally halting his growing-up. Unable to move past, or express, the trauma transmitted to him, he constantly practices the English present continuous tense.

Aharon's grandmother is insane, and so is the young attractive neighbor, a Holocaust survivor, who expresses her attraction to Aharon's father by forcing him to knock down all the walls in her apartment. This act of demolition—another metaphor of cinememory—expresses the neighbor's inward aggression; the destruction of women's bodily boundaries and the infringement of intimate space; as well as the way in which trauma blurs the boundaries of private/public spheres—the way it infiltrates the collective memory/experience. The fact that Aharon's mother is there, supervising the work (sitting with Aharon on a sofa, as if watching a film), ensuring that the project does not develop into a sexual affair, is precisely what renders the neighbor's advances, as well as the act of devastation, sexual.

Conclusions

In conclusion, the coming-of-age Holocaust-related films in Israel are cinememory works. By associating sexual violence as experienced in the Holocaust, mostly by women, with the violence practiced by Israeli society, these films explore the lasting implications of growing-up in the shadow of sexualized trauma, the connections between past and present. Through cinematic expression, they create an ethics of remembrance—cinememory—in regard to sexualized violence, which might help Israeli society to grapple both with the unrelenting memories of sexualized violence and with the various forms in which violence at large has been (and continues to be) acted-out.

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“My Hideous Progeny”: Creative Monstrosity in the Works of Kiki Smith, Abigail Lane, and Cindy Sherman

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The expression “My Hideous Progeny” is widely known to be taken from Mary Shelley’s preface to the revised edition of *Frankenstein* (1831), in which she wrote, of the novel itself and of its creature, Frankenstein’s monster. This paper argues that, if the monster is seen not only as the product of Frankenstein’s workshop of filthy creation, but also as the child from whom Frankenstein as parent recoils in horror; the works of Kiki Smith, Abigail Lane, and Cindy Sherman, created out of body parts, may also be considered hideous progenies of female creativity. Like Mary Shelley’s gothic novel, the body, in the work of these three women artists, is not only the raw material of their art, but also the screen on which we project our bad dreams. Through the art of Smith, Lane, and Sherman, we can certainly feel the shudder of body horror that ripples through the Gothic canon from *Frankenstein*, whose manmade monster’s yellow skin barely covered the work of muscles and arteries beneath. Departing from their artistic examples, we will be able to perceive how the monstrous feminine in contemporary art can be grounded in a very famous hallmark work of Gothic literature.

Keywords: creative monstrosity, Frankenstein, Mary Shelley, Kiki Smith, Abigail Lane, Cindy Sherman

Introduction

The expression “My Hideous Progeny” is widely known to be taken from Mary Shelley’s preface to the revised edition of *Frankenstein* (1831), in which she wrote, of the novel itself and of its creature, Frankenstein’s monster, “And now once again I bid my hideous progeny go forth and prosper” (Shelley, 1996, p. 173). If the monster is seen not only as the product of Frankenstein’s workshop of filthy creation, but also as the child from whom Frankenstein as parent recoils in horror; the works of Kiki Smith, Abigail Lane and Cindy Sherman, created out of body parts, may also be considered hideous progenies of female creativity.

Like Mary Shelley’s gothic novel, the body, in the work of these three women artists, is not only the raw material of their art, but also the screen on which we project our bad dreams, because as Grunenberg (1997) notes, in *Gothic: Transmutations of Horror in Late 20th Century Art*, postmodern Gothic takes the shape of “formless, horrendous images of mutilated and rotting bodies with limbs covered in boils and wounds,’ of disjoined body parts uncannily “transformed into nightmares” (p. 168). Through the art of Smith, Lane and Sherman, we can certainly feel the shudder of body horror that ripples through the Gothic canon from *Frankenstein* (1831), whose manmade monster’s “yellow skin barely covered the work of muscles and arteries

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beneath” (Shelley, 1996, p. 34). This monstrosity is common to Kiki Smith’s *Virgin Mary* (1992)¹, a sculpture where the woman’s nude body is flayed, the skin removed to reveal bare muscle tissue, showing that the monstrous feminine in contemporary art can be grounded in a very famous hallmark work of Gothic literature.

Presenting a vision of catastrophic creation, arising artificially from fragments, *Frankenstein* reflects the drama of the creative process showing that its author was not very trusting of creativity, the imagination, intellectual ambition and writing itself, a fact that originated a self-referential work, where literary creation, as every other art form, can be seen as a process of assembling and combining pre-existing elements. In her introduction to the 3rd edition of *Frankenstein*, Mary Shelley concludes that: “Invention... does not consist in creating out of the void, but out of chaos; the materials must, in the first place, be afforded: it can give form to dark, shapeless substances but cannot bring into being the substance itself” (Shelley, 1996, p. 171). This essential limitation is present in every creative act, which establishes the inevitable connections between the anxieties of authorship and the anxieties of maternity, especially when the fear of producing hideous monsters is common to both, due to the uncertainties involved in the creative process, especially if these are attained by unnatural modes of reproduction. The result of a hideous creation can only be a monstrous body that challenges ideals of classical beauty and teaches us to live with uncertainty in a world without moral absolutes. As Botting (1995) concludes in an introduction to *Frankenstein*, monsters function as “indices of deformity” fulfilling a socially regulative function. Consequently, revealing monstrosity or deformity, can regulate social attitudes and behavior (p. 16). In *Frankenstein’s Shadow*, Baldick (1987) also acknowledges the versatility of this literary myth recognizing “how its various facets refer back to common and continuous anxieties, to genuine causes for alarm in the monstrous and uncontrollable tendencies of the modern world” (p. 9). According to Peter Brooks, *Frankenstein* “concerns an exotic body with a difference, a distinct perversion from the tradition of desirable objects” (as cited in Baldick, 1987, p. 81)—this being origin of every hideous creation. As a result, creation is intimately associated with the concept of transgression and quite often these appear to be the same thing.

The transgressive aspects of the monstrous body imply that it participates in the dissolution of all categories of thought which justifies its deviation from the norm and its unstable and always shifting identity. In this paper, we should take into account these three women artists’ attraction for ugliness which was directly expressed by Sherman, when she stated that “a degree of hyper-ugliness has always fascinated me. Things that were considered unattractive and undesirable interested me particularly. And I do find things like that really beautiful” (as cited in Cruz, 2001, p. 490). Reflecting on the simultaneous effect of attraction and repulsion created by monstrous images and trying to explain how we can take pleasure from what horrifies us, in *The Philosophy of Horror*, Carroll (1990) defends that horror attracts because anomalies command attention or elicit curiosity concluding that the impossible being does disgust, but that disgust is part of an overall narrative address which is not pleasurable, but whose potential pleasure depends on the confirmation of the existence of monster as a being that violates, defies or problematizes standing cultural classifications (p. 186).

Creative Monstrosity as a “Transmedia” Phenomenon

In spite of producing art-horror objects in different media, Kiki Smith, Abigail Lane, and Cindy Sherman are connected by a common affect their art raises: The emotion of horror produced by the presence of monstrous images and forms which allows us to deal with their creative monstrosity as a “transmedia” phenomenon. As

¹ Retrieved from <http://www.culturevulture.net/ArtandArch/kikismith.htm>

Carroll (1990) reminds us, “art-horror” is meant to refer to the product of a genre that crystallized around the time of the publication of *Frankenstein*. It is characterized by the presence of horrific imagery, monsters and by a certain *affect* it intended to encourage. This led Carroll (1990) to conclude that “the cross-art, cross-media genre of horror takes its title from the emotion it characteristically or rather ideally promotes; this emotion constitutes the identifying mark of horror” (p. 14). Confounding the distinctions between real flesh and its artificial manipulation, the art of these three women artists provokes the affect of horror as powerfully as *Frankenstein* monster. Victor Frankenstein’s reaction to his creation can well express the power of this emotion: “Now that I had finished, the beauty of the dream vanished and *disgust* filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, unable to compose my mind to sleep” (Shelley, 1996, p. 34). This sense of horror is created because horrific creatures are psychological or physically threatening, inspiring revulsion. They are also impure due to their combinatory nature generated by several categorical contradictoriness. As Carroll (1990) observed “one structure for the composition of horrific beings is *fusion*” (p. 43) which turns the *Frankenstein* monster into a fusion figure, arising from distinct bodies, along with electrical attachments and different brains. For that reason, creative monstrosity depends on the construction of creatures that transgress categorical distinctions such as inside/outside, animal/human, animate/inanimate, living/death, human/object, and many other juxtapositions and amalgamation of dichotomies we can find in the works of Kiki Smith, Abigail Lane, and Cindy Sherman.

More human than his creator, the monster reveals not only the paradox of creation but also his very uncanny nature that results from his life being composed of dead human bodily parts, an assemblage that is at once natural and artificial, an animated being born from inanimate matter. In *Das Unheimliche*, Freud (1919) describes the uncanny as something that appears to be alive, in spite of being strangely silent and motionless. Thus, when dealing with uncanniness, we deal with the uncertainty whether a lifeless object might not in fact be animate. In *The Body in Contemporary Art*, O'Reilly (2009) observes that:

Dolls and puppets may transcend the physical limits of the hidebound human performer, but they can only represent life, being devoid of vitality itself. It is the failure of dolls, dummies, puppets and mannequins to be alive, even while they look so much like the “real thing”, that explains their disquieting aura. (pp. 157-159)

We can find this uncanny effect especially in Keith Edmier’s hideous creations of human beings and plants, Robert Gober’s realist legs intercepted by walls, Abigail Lane’s wax corpses or Cindy Sherman’s assemblages of body parts, which led Grunenberg (1997) to conclude that all these examples “attest to a crisis of coherent selfhood” (p. 163). In a project entitled *The Uncanny* (1993 & 2004) directed by Mike Kelley, it was possible to perceive the dual quality of this fusion figure as both animated signifier and inert substance, a condition common to many contemporary figurative pieces of art by Charles Ray, Kiki Smith, the Chapmans and many others present in an exhibition where anatomical models, blow-up sex dolls, toys, and forensic photographs were displayed.

Kiki Smith’s Frankenstein Fantasy: The Sculptor as Monster Maker

In Kiki Smith’s work, the presence of the uncanny can be felt in her life-size figures in wax and bronze presenting naked female bodies in disturbing and provocative visceral poses. A lot of her work is about separating form from matter in which developed her kind of *Frankensteinien* fascination with the biological mechanics of the human anatomy. Smith (1995) confessed that she made several sculptures of the internal

organs, when she was frightened of the outside because she does not like personality. This explains her desire to talk about the generic experience of the body without becoming specific to definite people. Her focus on anonymous feminine forms rather than particular personalities led her to examine female archetypes in religion, mythology, and folklore. These anonymous bodies are far from the ideal nudes that populate much of art history, because they are at once visceral and dignified, familiar yet strange remaining quietly introspective in spite of their debased states. Their ambiguity reflects the nonheroic terms with which they were created by exposing their dual aspects of vulnerability and strength. This duality also defines Smith's creative process characterized by maintaining in balance between her scientific and folklore knowledge, which allows her to preserve a unique vision of the body that can range from clinical to primal.

Very concerned with mortality and interested in the subjects of birth and death, Smith called herself Kiki Frankenstein. In fact, she seemed to be as seduced by anatomy and natural science as Victor Frankenstein which led her to confess that:

In making work that's about the body, I'm playing with the indestructibility of life, where life is this ferocious force that keeps propelling us. At the same time... you can just pierce it and it dies. I'm always playing between these two extremes. (Smith, 1995)

Following the death of her father in 1980, the themes of mortality and decay were very present in Kiki Smith's work. She offered clinical treatments of human organs in her sculptures of the period, including *Glass Stomach* (1985), *Untitled (Heart)* (1986), and *Second Choice* (1987), a bowl of lungs, liver, spleen, and heart. *Hand in Jar* (1983)—a latex hand, covered in algae and submerged in a mason jar filled with water—resulted in a morbid and poetic sculpture. The mad scientist's laboratory is evoked by the disembodied part, showing a preserved decadence and an inevitable sense of isolation due to the long periods of disconnection with the outside world. In a very insightful work about the artist, Posner (2005) observes that:

Smith's intense focus on death and decomposition spurred her creative woman compulsion to symbolically revitalize dead matter through her art. She refers to this impulse as her Frankenstein fantasy, likening herself to the mad scientist who builds composite bodies out of dismembered parts in a morbid, yet idealistic, attempt to heal and reanimate the dead. (p. 13)

Posner (2005) also considers that Smith is the example of the sculptor as monster maker, because she has the capacity of taking damaged bodies and making them whole. In this way Smith can be compared to a perverse creator who is able to associate a perversely modern creation tale with the ancient biblical story, never stopping producing artistic acts of reanimation. Posner (2005) underlined that Smith believes that one of her primary mission as sculptor is to repair Cubism's fractured forms, concluding that:

The arthistorical counterpart to her Dr. Frankenstein-like ambitions is best expressed in her relationship to Cubism. Smith is troubled and perplexed by the Cubists' revolutionary shattering of the human figure into a shifting array of faceted forms during the early part of this century. (p. 13)

Therefore, it is natural that Smith's main artistic purpose is concentrated in mending our fractured existence through the careful assembling of dispersed and lost parts of ourselves. Some of her hauntingly anthropomorphic puppets, in which her role as an artist is to metaphorically heal and reanimate the dead, allude to Smith's Frankenstein fantasy. We can feel this artistic purpose reflected in her main topics such as anatomy, self-portraiture, nature, and female iconography. This interest in themes of birth and regeneration encompasses 12 illustrations for Tillman's book *Madame Realism Complex* (1992), for which Smith created drawings

ranging from abstract designs suggestive of anatomical parts to a depiction of sperm swimming in a circular pattern. Considering the physical self as the primary means of experiencing the world, Smith (1995) depicts the fragmented body, exposing organs, and body parts in a shockingly and nonhierarchical way. Her intention strives to show how our body is perverted, mutated or corrupted by the dangerous forces of society, science, technology, and medicine. Frankenstein personifies this primal fear of having our body invaded by unknown forces that can totally subvert and violate our identities. This explains that, for Smith (1995):

Frankenstein is an allegory of what our body is now—a composite body where you've got your brother's kidney, somebody's else eyes, and a slew of surgical implants. People generally think of their body as their fortress, their landscape for being here, but this is rapidly becoming less and less so.

The interest in the effects of a technologically advanced society on the human existence can also be compared to Mary Shelley's premonitions and anxieties about the Industrial Revolution which led to the visual shock created by a monster, in some aspects more human than its creator. In *Women Artists in the 20th and 21st century*, Grosenick (2001) observes that Kiki Smith's works unite past and future with a view to making the individual's role in the world more comprehensible, concluding that “she creates a new feeling for nature and the human body, reanimates its significance in a technologically and scientifically oriented world, and provokes reflection with shocking but also poetic images” (p. 505). In this respect, Smith (1995) confessed she was trying to make sense of the process of deep changes produced by technology which affected our sense of boundaries and the definitions of who and what we are, having stated that:

All the ways technology is changing the body, where we now have transplants, artificial organs, and skin being grown from the circumcised foreskins of penises, and all the new ideas of reproduction it has created, including surrogate mothers, artificial inseminations, test-tube babies, hysterectomies, and abortions, have numerous ramifications in the way people view their lives. (Smith, 1995, Retrieved from <http://www.jca-online.com/ksmith.html>)

Intending to investigate skin, hair, and the full-scale body, Smith concentrates on depictions of the female form, challenging the tradition of male artists exploitation of the female body as an erotic subject. Her visceral sculptural work, constituted by bodies in states of abjection, is determined by a tension between their delicate and beautiful materiality and the shockingly primal acts they depict. *Untitled* (1999) represents a life-size nude man and woman modeled in wax hanging in despair with their skin mottled with bruises and letting their bodily fluids stream freely from them. Smith's interest in anatomy has less to do with the body's appearance than with its processes, failures, and traumas. Her abject figures reflect a generalized psychic pain rather than a specific didactic or political position. They can be produced in a certain social and cultural context, but they transcend their time and place to acquire a universal meaning associated with psychic and physical pain and become symbols of suffering endured by human beings. For this reason, they possess an unforgettable intensity which is the case of *Blood Pool* (1993) a sculpture of a woman crouched in the fetal position with her rib cage exposed. In an interview, Smith (1995) explained that she was inspired to create this work from her experience as an emergency medical technician, because she learnt that when people die, the person loses internal pressure and everything falls down, organs and everything. Thus you can tell how long somebody has been dead by the pooling of blood in the body. She even got a model of a spine from Carolina Biological Supply Company. Her famous *Virgin Mary* (1992), a religious figure exhibited as an anatomical model, resulted from Smith's visits to a medical school for physical therapy, where art students could study the cadavers and view the dissection of bodies. In spite of adopting forms of scientific objectification in her anatomical studies, Smith's work also

explores implausible relations between human and animal—as in *Born* (2002), in which a full-grown woman emerges from the birth canal of a deer recalling the carnality of Greek myths. This suggests that, in her work, scientific and folkloric knowledge can have the same importance.

Abigail Lane’s Uncanny Creations

In Abigail Lane’s work we can also perceive the presence of the uncanny in its power to transform the familiar, often the domestic, into the unsettling and strange. She executes her work in a range of media, including film, posters, and sculptural installation. Together with Damien Hirst, Gary Hume, and Sarah Lucas she was a co-curator of the Freeze show, which is seen as the inauguration of what later became known as Britart. In *Art From the UK* (2001) which documents an important exhibition at the Goetz Collection in Munich, Abigail’s work is presented together with some other very original young British artists including Mona Hatoum, Sam Taylor-Wood, Rachel Whiteread, Willie Doherty, Tracey Emin, Douglas Gordon, Angela Bulloch, and Sarah Lucas, who created an art that is innovative and challenging—from Mona Hatoum’s surprising and complex mixture of media, to Rachel Whiteread’s inverted spaces, to Sam Taylor-Wood’s explorations of the erotic entanglements of people in closed spaces. In spite of being contemporary, Abigail’s work is based on late Victorian displays such as séances, circus imagery, magic shows, and also includes wax replicas of bodily fragments suspended from the ceiling. She tries to give form to the illusive and intangible world of the psyche creating a “funhouse-mirror reflection” of the life of the mind in *Tomorrows World. Yesterdays Fever (Mental Guests Incorporated)* (2001), which extends her concern with the fantastical, the Gothic and the uncanny through a trio of arresting and theatrical installations based around film projections. Color photographs made in 1997, picture people in rooms, the images are made uncanny by stuffed wild animals lurking outside windows and doors. Lane has also drawn on our fascination with detective, supernatural and horror stories. In the installation *The Incident Room* (1993), the head and arms of a waxwork woman, lit by lamps, emerge from a pile of earth like a corpse at a crime scene. Grunenberg (1997) observed that in “Abigail Lane’s carefully staged crime scene, *The Incident Room* (1993), voyeuristic conventions of the male gaze (as epitomized in Marcel Duchamp’s peepshow of *Étant Donné*, 1946-1966) are undermined” (p. 165). This happens because the female wax mannequin surfaces from a pile of earth in a fake floor, surrounded by photographic lamps and accompanied by a fabricated newspaper report. Grunenberg (1997) also underlined that Lane is more interested in the construction of complex narratives and intricate detective stories with indirect clues and evidence than in a sensationalist spectacle of murder, rape, or torture (for that her *mise en scène* is too ordered, the corpse’s skin too clean, willingly betraying its artificiality). The spectator loses his power over reality, because the “base materialism” of the female body withdraws itself from the objectification through the voyeuristic gaze. Also in her solo show at the Institute of Contemporary Arts, London in 1995, she invited the visitor to unravel a fictional murder story. At her exhibition at the Victoria Miro Gallery, London, held in the autumn of 2001, Lane exhibited a set of painted film posters for her own unfinished film projects, and a garden shed. Peering inside, we could see a plume of smoke rising from a pair of shoes. It recalled the film *The Wizard of Oz* (1939), a cozy reminder of childhood, but also summoned up horrifying photographs of the charred remains of bodies that supposedly spontaneously combusted.

Cindy Sherman’s Grotesques and the Aesthetic of Ugliness

If Victor Frankenstein assembled his monster from parts of corpses collected from charnel-houses and

dissecting rooms, Cindy Sherman's grotesques create monstrosities from different plastic body parts she found in medical catalogues of anatomy. Her monstrous-feminine results from the combination of many weird and totally unerotic objects laid out to capture the mass production of stereotypes of femininity which seem to convey the ironic message that creation is impossible without the use of prototypes; identity lies in appearance, not in reality. Therefore she portrays the female body as monstrously sexualized through an amalgam and fusion of genital prostheses and fragmented mannequin parts as in *Untitled #250*, *Untitled #263*, *Untitled #264* (1992), etc.. The strange associations of these images create a kind of theatrical grotesque where mannequins, prostheses, dummies, and erotic paraphernalia are arranged into disturbing pictures that reflect critically on today's voyeuristic dealings with physicalness and sexuality. Manipulated mannequins in obvious pornographic poses create a macabre theatre of memory connected to private acts of voyeurism which usually make people very uncomfortable. Her pictures refer to stereotypical erotic and pornographic models from mass culture and high art without producing their effects, which means that she takes these familiar poses and defamiliarizes them creating a deep visual disorientation. This sensation is created by a certain comic realism in her work which produces a crisis of category and meaning, subverting the culturally conceded boundaries of male/female, gay/straight, organic/inorganic, beauty/ugliness, recognition/misrecognition giving origin to fusion figures and exposing our culture's fears and desires as well as the monstrous image in *Frankenstein*. This subversion is also applied to the artistic, cinematic, or popular media genres used by Sherman—the B movie, the magazine centerfold, the fashion spread, the fairy tale, old master paintings, pornography, surrealist photography, and horror film props because, as Smith (2001) well observed:

Constantly interweaving the real and the artificial, both in her imagery and her choice of genres, Sherman's enthusiastic engagement with the grotesque mocks the conventions of these genres by exaggerating their modes of artifice, offering a stunningly lurid portrayal of the artifacts of the monstrous. (p. 29)

The uncanniness of Sherman's images asks us to interrogate the fascination, repulsion, and disgust that we feel for the grotesque. The body is out of control as a creature which seems not to be dominated by its creator (*Untitled #314E*, *Untitled #314F*, 1994). The result is a simulacrum in its hyperbolic artificiality, but the aesthetical effect is ambiguous like in *Frankenstein*, proving that the monstrous creation is human as well as artificial. Like Mary Shelley's hideous progeny, in Sherman's works the inanimate has become animate, underlining their uncanny power and the artist's obsession with death and mortality. A strong sense of death permeates her work, something she has also in common with Victor Frankenstein who believed that “To examine the causes of life, we must first have a recourse to death” (Shelley, 1996, p. 30). In the middle of the 1980's, Sherman grappled with the aesthetic of ugliness and posed acts of violence, monsters, putrefaction and death. Her large-sized *Disgust Pictures* show horrifying scenes with rats, vomit, pus, mold and corpses. All these offer another parallelism with Victor Frankenstein's sensitivity because it was important for him to “observe the natural decay and corruption of the human body” (Shelley, 1996, p. 30). In *The Monstrous-Feminine Film, Feminism, Psychoanalysis*, Creed (1993) drew upon Julia Kristeva's theory of abjection as well as more familiar Freudian-Lacanian models to present a psychoanalytic reading of the female monster in horror films. Creed's interest in imagery and themes of female monstrosity can be useful to understand why abjection is a problem of borders being symbolized by imagery of confused or transgressed borders. Obsessive fixation on depiction of the bodily ejects such as “blood, vomit, saliva, sweat, tears and putrefying flesh” (Creed, 1993, p. 10) can lead to the conclusion that the female body, being a signifier for “the border”, signifies the abject state of anxiety about

boundaries of the body, which also allows to consider the maternal figure as abject, as something impure, something very similar to a fusion being like Frankenstein monster.

Sherman's most demanding images were part of a retrospective entitled *Horror and Surrealist Pictures* (1994-1996) and constituted by works that have been compared to paintings by Hieronymous Bosch, Arcimboldo, and Goya, in particular Goya's *Los Caprichos* and his famous *The Sleep of Reason Produces Monsters* (1797-1799), because as Smith (2001) concluded: “Like Goya, Sherman succeeds in parodying representations of the social—the roles, archetypes, and vanglorious and malignant desires that we create and perpetuate - brilliantly unleashing the monsters produced by the sleep of reason” (p. 29). These works are intensely claustrophobic, saturated with sadness and disillusionment, being divided into two categories: the mast portraits; and photographed arrangements of mannequins, toys, rotten garbage, broken domestic goods and unidentifiable waste products. They all challenge conventional conceptions of beauty and demand explorations of the dark depths of the imagination and subconscious, evoking thoughts and sensations that usually only come to the surface during nightmares and dreams. This necessity to transcend ordinary conceptions of beauty, was also important to Victor Frankenstein, who was the victim of a malignant desire inevitably caused by his “sleep of reason” which led him to confess that “My attention was fixed upon every object the most insupportable to the delicacy of the human feelings” (Shelley, 1996, p. 30). Sherman (1995) also explained, in a 1997 interview, that she started creating these images of abjection and monstrosity in an effort to examine more deeply and transcend ordinary conceptions of beauty:

I like making images that from a distance seem kind of seductive, colorful, luscious and engaging, and then you realize what you are looking at is something totally opposite. It seems boring to me to pursue the typical idea of beauty, because that is the easiest or the most obvious way to see the world. It's more challenging to look at the other side.

Conclusions

Kiki Smith, Abigail Lane, and Cindy Sherman, like Mary Shelley, have never tried to find the easiest way to see the world, because their interest was to look at the darkest side, our monstrous side, ourselves. They all seem to consider that producing horrific art can serve as a type of exorcism because “while making the scariest things we can place them outside us, to protect our own internal psychic being” (as cited in Posner, 2005, p. 23). Their creative monstrosities, whose beauty depend on the deformity of their appearance, reveal the paradox of creation by presenting their art as monsters, or as something at the same time very personal and very independent or even alien. Like Mary Shelley romantic writing, these works seem to possess an apparently circular self-reference, but they enter into a wider domain of significance which aspires to the universal, showing a deep human engagement with the world. Following Frankenstein's advice, these women artists also poured “a torrent of light into our dark world” and “disturbed, with profane fingers, the tremendous secrets of the human frame” (Shelley, 1996, p. 30).

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Capitalism, Internationalism, and Socialism in Times of Globalization*

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This paper will mention Marxist propositions, presented since the mid-19th century, about capitalism, socialism, and internationalism. According to Marx, socialism would replace capitalism and internationalism would occur through the dissolution of nation states. Later, Marxist circles presented a historical arrow in the form of > capitalism > socialism > internationalism. Taking into account recent steps of globalization and measures imposed by national governments in the face of the deep financial crisis of 2008, it is interesting to compare the above theory with some historical events that have happened since the 19th century. Much has happened that Marx did not predict. Considering the world trajectory since the Second World War, it seems that the historical arrow has the form of > capitalism > internationalism > hybridism of capitalism and socialism >?

Keywords: States Nations of a continental scale, American hegemony, globalization, BRICS (Brazil, Russia, India, China, and South Korea), international institutions, new classes, new labor segments, the arrow of history

Introduction

At the end of the Second World War, 1946, a new geopolitical world map emerged, in which the United States of America and the former Soviet Union appeared as the two hegemonic superpowers. A new cycle of high technological development, which started with the war efforts, followed its course. The social economic capitalist forms developed in the North American conditions spread over the world and the former Soviet Union collapsed in 1991. However the contemporary world spread of capitalism, the so-called globalization, is replacing the past two poles world center by a multi polar structural pattern, where new powers are appearing, with emphasis to China. The movement shows class changes, as the growth of the executive sector, or the division of labor between qualified and none qualified. On the other hand, in spite of the Soviet dissolution, socialist principles are deepening their roots everywhere in the world. One questions if the current mode of production is still capitalist in the form we knew it.

Capitalist Transitions Since the 19th Century

The growth of financial capitalism

Capitalist modes of production did show a sequence of significant transitions since the mid 19th century.

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The financial sector has increased continuously, absolutely, and relatively, centered in its beginnings in Great Britain. London became the main world financial center and the largest world metropolis. Investments from capitalist countries were directed not only to the other industrialized countries or their colonies, but also to the newly independent countries of the periphery.

An example: By the beginning of the 19th century, for instance, the largest foreign investment in Brazil was made by *Light & Power*, a company with headquarters in Toronto, Canada, ruled by London. Working with English, American and Canadian capital, *Light & Power* started its investments with nominal 10 million dollars to build urban equipment in the main Brazilian cities, Rio de Janeiro and São Paulo.

Holding for many years the monopoly of all urban services (electricity, gas, telephone, water supply, sewage, and tramway transportation), the company was nicknamed by the population of Rio de Janeiro, at that time the federal capital of Brazil, as the Canadian octopus. But it played a fundamental role in the development of São Paulo and Rio de Janeiro to become the two main modern national metropolises.

While competitive industrial capitalism was a source of wars between industrialized countries, financial capitalism tended more likely to negotiate. During the 1930, Chamberlain showed it appeasing Hitler. Back from Munich, where in practice the Czech Republic was sacrificed, Chamberlain was received in London by crowds hailing for peace.

The economic crippling and the border adjustments as a result of the Treaty of Versailles made Hitler possible. Germany recovered its strengths as a national industrialized economy and launched World War II in 1939. After the War Great Britain and London were replaced by the United States and New York as the world's leaders of international financing.

American Industrialization since the 19th Century

Among the new characteristics introduced were:

The continuous in-migration of people and capital. Unlike Europe, in the US, as in the other American countries, national identity was no longer relates to ancestry; citizenship could be earned through application and through birth.

The extension of the country, from coast to coast, and the formation of a national industrial developed economy, of a continental scale.

Mobility of the population, made possible social betterment (the “self-made man”, “millionaire”, and “winners” are American staple).

This social mobility created a social atmosphere where it was possible to put production far ahead of consumption. This was done by introducing new products, new models, industrializing food, developing advertising, and a popular credit system. The American Express credit card was introduced during the mid-1800s. As production and consumption went hand-in-hand, the consumer society was being borne.

American geography provided two free coasts on two mains oceans, thus offering the possibility to the USA to become simultaneously a territorial and sea power.

The diversity of national origins among the migrants certainly influenced the desires for peace among the population. Perhaps, more likely the migrants were learning how to get along in this new country. They might have thought their brother in Europe should try the same thing. That the League of Nations created after the First

World War was President Wilson's idea, but the US itself did not join because of political differences within the US Senate.

Later, even though many people supported England's struggle against Nazi Germany, the US only entered in the Second World War after the Japanese attack on Pearl Harbor, November 7, 1941.

Two more observations related to the evolution of the US:

In his *Manifesto*, Marx expressed doubt about his own views for the future, considering much unknowable about the development of the New World.

Although Heidegger saw Germany as a European defense against both American and Soviet materialist cultures (Heidegger, 1966), Hitler tried to introduce in Germany many American institutions. Like Henry Ford, he introduced a populist (affordable) automobile (the Volkswagen) and built superhighways (autobahns) to facilitate motorized travel.

He also modeled the notion of expanding Germany through conquest after what the US had done in the 19th century. The German film industry was modeled after that of Hollywood, intending it for a mass cultural audience and propaganda. His development of air power was intended from the first for military purpose—primarily against Soviet Russia.

Socialist States and the Banner of Internationalism

The USSR (The United Socialist Soviet Republics).

For Marx, the succession of modes of production would represent a historical movement, elevating mankind from lower to higher levels of material and moral development. Technological innovations would guide the process. Capitalism would result from the new social relations of production needed to manage the new use of machinery.

He stated that a mode of production gives place to another only when it loses its capability to produce. Thus, he believed that socialism would start to appear first in England or Germany, the most advanced industrial economies at his time. He also understood that a new mode of reproduction occurs through linkages between countries, when the new social relations show their capacity to diffuse worldwide (Marx & Engels, 1996).

However, in 1917, a communist party seized State power in Russia, which was far less industrialized and far more agrarian than England or Germany. The Soviet Union was born. The important quality here is that it became not only a centrally-planned socialist economy, but also a totalitarian political regime.

Communist efforts to seize power after World War I in Germany failed. But its development in Russia was not as Marx had imagined. Under Russian conditions, the revolution shifted to an authoritarian personal dictatorship with a personality cult—introducing Stalinism, with Stalin. The Soviet Union proclaimed that the revolution was a needed immediate, radical, total social rupture with capitalist forms. It presented itself as capable of changing the world by example, and producing a new kind of man (but in actuality, after World War II, through political propaganda and interventions). The strategy proposed by his main rival in exile, Trotsky, the promotion of a permanent revolution (social and political), around the world, was equally, just politically based, ignoring Marx's ideas about the role of economic linkages between countries in spreading a mode of production.

The Soviet regime ignored the concept of economic social formation, developed by Western Marxism (Sereni & Luporini, 1974). While the mode of production is an abstract concept, referring to the forms of the social relations within the process of production, economic social formation considers the real integration of

already existing societies into a new mode of production.

Thus, in each geographical region, past social components were absorbed or adapted into new social formations. We see this today in China. However, the Soviet Union did not integrate its past nascent capitalist institutions in its new system, and did not establish economic ties with capitalist countries.

Actually the Soviet Union pursued the same road followed by every national state: defense of its state interest (its internationalist fantasies were soon subsumed).

China as the current communist super power.

A communist-armed revolution, started during the 1920s led by MAO Ze-dong, who ultimately took the power in China in 1948. Unlike the USSR, where the revolutionary movement was centered on the urban masses, in China, conflict for a new regime occurred in the countryside. At the beginning of the new regime, in a country mostly rural, one saw the establishment of a totalitarian regime with the cult of MAO.

After a long period of isolation, China began to develop its urban culture through industrialization and controlled rural/urban migrations of millions of people. The country shifted also toward economic exchanges with major capitalist countries and to introduce some aspects of European culture. These policies mended the damage of their prior isolation, despite sharp ideological debates within the Party, ZHAO Zi-yang and DENG Xiao-ping emerged to preside over China opening up. China is still an authoritarian regime, but opening up seems to have been very good for the country.

Consider other important differences between the Chinese and the Slavic nations. China has never had the idealistic values of Christianity; instead, it had a millenary tradition of materialist practices, commercial activities, and patient negotiations. They enjoyed the benefits of a huge Diaspora of tens of millions around the world, living mainly in the world's largest cities and involved in commercial activities.

The traditional Chinese social family structure sustained Chinese identity among the Diaspora population and assured their continuing links with the country of origin (It is interesting to note that, actually, the millenary history of two unique populations, Chinese and Jews, are related in both cases to family linearity and to the idea of ancestral families).

Relations between China and the Chinese Diaspora strongly influenced the opening of communist China to interchanges with the capitalist West. However, to understand China's more open interchanges with the capitalist system, when compared with the behavior of the late Soviet Union, it is certainly more important to consider time as the critical element. China had the chance to learn from the Soviet failures and from the contemporary new scientific and political thought, while bringing back some classical Marxist theories. Thus, while building a new modern urban society on its territory, China, selected less contentious political and economic ties with the West. It is not yet capable of emulating civil society in its incarnation within representative government.

Let's remember that for Marx, socialism implied in a *humanist society*, a free society (Marx & Engels, 1996). Thus, China's current rulers present the country as being in transition, and they employ a hybrid expression proposing a Socialist Market system for the future while maintaining the power of the Communist Party. Thus, differing from the former Soviet Union, Communist China includes domestic private sectors in its economic development, opens its territory to foreign capitalist investments, and does not use ideological propaganda to enlarge political influence, but uses its economic achievements instead.

The World-System Order After World War II

After World War II, some Marxist sectors considered the inevitability of a third world war as an expression of capitalist needs, but that war never occurred. They believed that the West needed to destroy people and infrastructure to maintain their hegemony and to avoid overproduction.

Other historians argued against such a mechanical interpretation. They exposed the controversial cultural influence of the aristocracy (or elites) in state decisions played out in European wars. This theory was very well represented in Jean Renoir's movie, *La Grande Illusion* (1937).

One may accept both ideas, considering that in social processes, there is not one unique acting factor, but a convergence of interrelated factors. For example, to start a car, one turns on the ignition but running it depends on a complex interrelationship of parts. Thus, a historical movement can begin with a single event but its development will depend on a complex structure. The murder of Franz Josef's nephew and heir was the ignition key that began World War I; but a structure of economic and political forces developed the conflict well beyond its origins.

The new global order introduced after World War II provided a huge financial sector and transnational corporations, together with the fear of nuclear holocaust, which provided the structure of negotiation between states and avoiding major conflicts.

Two Superpowers and New International Institutions (Wallerstein, 2009)

After World War II, two superpowers emerged, the USA and the USSR. A number of new international institutions were created to enlarge the field of multilateral negotiations among nations, such as the UN (United Nations), the IFM (International Monetary Fund), WTO (World Trade Center), UNESCO (United Nation Science and Cultural Organization), and others. The dollar replaced gold as international monetary standard. Formal fascist parties and literature were forbidden—at least in Europe.

Decolonization

The interests of the two superpowers converged in ending the historical forms of European and Japanese colonial empires. The ideology of decolonization lies in the origins of both the American and the Communist revolutions. For the US, there was a need to dismantle colonial empires to expand its own form of capitalism. Globalization, in its current form, is inconceivable in a world of traditional colonial empires.

By transforming the Russian empire in a union of socialist republics, at least in its formal aspect, decolonization occurred inside the USSR (One of the Republics, presented itself as the Russian Federation. Contemporary, Russia still presents itself as a Federation). For the USSR, decolonization outside gave them opportunities to enlarge their own political influence, by exploiting the nationalist feelings against the former colonial powers. In a strange confluence of agreement, Israel was created with the vote of the two superpowers. When the Soviet Union found that Israel would not be tilting toward a satellite role, they dropped their support in favor of the Muslim world.

Israel's creation owed its origins to the national liberation movements that arose as large empires collapsed during World War I. These movements had begun during the 19th century, starting with the weakening of the Ottoman Empire and resentment against the Russian Empire. Without historical political territorial roots in Europe, which regarded nationality as strictly indigenous, the Jews sought a return to their ancient roots, Israel, where there were still Jewish communities living among Arab populations.

American Capitalism and Its Financial, Economic, and Cultural Forms (Hardt & Negri, 2000)

The US was the unique industrial power not affected by the World War II territorial destructions. Having developed production capability to sustain the war, when the war ended, the country emerged with enormous capacities that enabled them to play a major role in post-war recovery.

On the other hand, the price paid by Soviets in the war initially earned respect and inspired many in the West to seek more social equality. Eyes turned to the Soviet Union, particularly among the lesser developed, because people were impressed that such a backward economy could emerge as the world's second superpower.

In a planet that was shrinking under technological advances in communication, information, and transportation, the peripheries and their newly independent states wanted more participation in economic and social benefits and in world political decisions. The urbanization that accompanied capitalist diffusion was opening, simultaneously, space for further foreign investment and for the increase of the nationalist movements.

The result of both movements, the diffusion of capitalism and that of socialist ideologies created worldwide confrontations between capitalism and socialism. But as the USSR was beginning to implode, another movement emerged: a global movement of militant Islam, fueled by capitalist oil and Nazi totalitarian ideologies.

A USSR/US Competition for World Hegemony

The US was in a position to offer the Marshall Plan aid with more than 11 billion nominal dollars to enable Europe to rebuild after the war. In its defensive policy, a characteristic of personal dictatorship, the USSR refused to be included and prohibited its European satellites, the so-called "Popular Republics", to accept it.

Communist Russia saw the US as an enemy trying to destroy it by any means. It did not understand, or did not want to understand, the capitalist strategy of negotiation. European and Japan were rebuilt with the participation of American capital (Wallerstein, 2009).

Development aid brought with it great affluence in the countries accepting it, making stark contrast with those living under the Soviet umbrella. Even further putting to pasture Marx's predictions, Western capitalist countries enlarged their social services providing, without revolution, welfare states. Western communist parties became unable to enlarge their political representation. In France and Italy they almost took the power by vote.

Western leftists counterattacked by raising anti-consumption campaigns and environmental issues. At the beginning of the 70's, for instance, critics centered on the competition of automobiles for urban space and the abandon of down towns in many cities. This movement was one of the roots of the contemporary "green" movements.

The Soviet Union, however, struggling with reconstruction of their war-damaged empire and heavily spending to compete with the US in military technology and a huge army, civilian needs were ignored. They tried to take advantages from crises and unrest in the periphery, in Korea, Cuba, Vietnam, Arab countries, and some African states, with the aim of enlarging its sphere of influence. Soviet Union became a first-world military power with a second-world economic and social infrastructure.

In such a climate, the two superpowers sought military alliances. NATO (North Atlantic Treaty Organization) played an important role in the Cold War and exists today, beyond its original purpose. Both blocs experienced dissatisfactions and dissents. In the East they were related to the imperialist soviet economic and political impositions.

In countries where socialism was installed by domestic movements, with such charismatic leaders as Tito and MAO, breaking ties with the Soviet Union did not bring military intervention. This was not the case in the Popular Republics where communism was imposed from outside.

From the Cold War to Near Conflict and Ultimate Condominium

In 1962, the Cuban missile crisis reached the most dangerous point of the Soviet/American confrontations. The horror of a nuclear war appeared clearly and served a deterrent to the dangers of war. At this time, de-Stalinization had already begun in the Soviet Union, slowly, gradually. A new political climate involved the World, creating a situation called an American/Soviet condominium, where the two tried to achieve understanding about international issues and present them for international acceptance. The military alliances lost their functions and were replaced by the Common Markets of countries. In South America, the Mercosul, the joining of Argentina, Brazil, Paraguay, and Uruguay emerged by the end of the 1980s.

Deep Technological, Economic, Social and Political Transformations

As the political race between the superpowers was going on, deep changes were occurring in within capitalism. World War II was a main source for new inventions: jet planes, radar, computers, antibiotics, and nuclear energy. The cold war was also a component, together with capitalist interests in maintaining the technological race.

In the technological field, the Informational Age began, inspiring Castells to propose “modes of development” (1989). Contemporary form of Globalization is unthinkable without its electronic web, flows of capital finance, and relations through Internet by international urban social movements. The formation of the so-called social capital is a result of the Informational Age. Other outstanding achievements have been the human adventures in both outer space and in the micro atom and cell spaces.

An Important Class Structure Change

The social changes have ushered in the decline of industrial labor, not only in the developed world, but the emergent lesser developed too. This movement is related to the introduction of more sophisticated machinery, robotization, and automation. On the other hand, the huge increase in number and size of private corporations, with their R & D (Research and Development) centers, the higher sophistication of State administrations, and an extraordinary expansion of the academic activities, all contributed to an increasing presence of a class of capital managers and venture capitalists.

Using the “selective affinity” principal, one takes Kalecki’s (1954) terminology to name the components of a new class formation, present in advanced economic societies. They would be capitalists, wage capitalists, and wage laborers CEOs and directors of corporations, conductors of financial institutions, top State policy decision makers, high senior D & R academic professionals, among others, would be wage capitalists. The political and ideological importance of the fact is that those people will tend to merge a capitalist with a labor conscience.

Marxist thought once suggested that in a change of a mode of production, the dominated class takes power over the previous upper class. However, one did not see, at the end of the feudal era, the serfs reaching the top; rather the new urban merchant class was elevated, so well described by Shakespeare’s *The Merchant of Venice*. Later, the merchant gave way to the industrialist, forming together the bourgeoisie.

In the same way, one can see the wage capitalist class of the private and of the state sectors acting together as the new decision makers. It is apparent, for now, that neither the old capitalist forms, nor socialism based in past ideas, but a more complex hybrid system containing elements from both.

Another view of current social structure in developing societies is given by Rajan and Zigales (2006), who identify three layers of constituencies. They define a monopolist population sector, an educated population sector, and an uneducated population sector.

Neoliberalism, Virtual Financial Sectors, and Globalization

Neo liberalism.

During the 1960s, the pace of the capitalist accumulation declined. Increasing costs of the state social net, nationalizations of major enterprises (such as the coal mines in England, made by the Labor Party), were identified by the conservative parties as the reasons for the decline. Nationalized enterprises, for instance, are much less concerned with efficiency; their deficits are simply thrown into the state treasury.

Social services such as health or education are inelastic in economic terms, and their expenses also grow because of new technologies. Then life expectancy increases as the elderly increase their percentage in the population because of health advances. Health costs and retirement costs thus increase.

Neo-liberals (conservatives) proposed limiting the state social expenditures and returning to privatizing state-owned industrial enterprises as well as some infrastructure.

President Reagan and Margaret Thatcher became the symbols of the implementation of the new economic policies, respectively, in the US and UK. Since that time, there has been an ongoing political/ideological conflict in capitalist countries between state-run programs and those supported by the private sector in the national economy.

1968.

At the end of the 60s a new generation appeared on the scene, one that was not alive during the World War II. Some were actively dissatisfied with both Western and Soviet models. In the West, these critics decried involvement in wars at the periphery, sustaining colonialism, support for corrupt reactionary regimes, maintenance of traditional bourgeois values, or blindness to social inequalities. In America, this was epitomized by the “hippy” movement, accompanied by unrest in the American universities. Simultaneously, major racial and gender revolutions erupted.

The emblematic moment for this discontent was May 1968, when the university students of Paris occupied the streets for their manifestations with similar critiques. The importance of the events in Paris was because of the disruptions in the streets of a national capital, disturbing its daily routines, challenging the national government, and provoking international echoes.

In Rio de Janeiro, 100,000 people led by students poured out onto its main Avenue, Rio Branco, shouting for democracy and opposing the military regime installed in 1964.

The significance of the May 1968 Paris demonstrations is that it indicated a split between traditional left French parties and a new left. Because they were raising cultural issues, not wage increases or other work issues, the strong labor union, the CGT (Confederation Generale du Travail) did not come out in solidarity. This was also a period of uprisings in Eastern Europe against the Soviet occupation—which was harshly put down by the

Russians. The new Western left was taking positions against Soviet interventions, something the left had never done before.

In the East, following the revolts in Berlin, Warsaw and Budapest, *Prague Spring* took place in 1968. The impact of the revolt in Prague was significant because, while the other capitals were in countries known for reactionary regimes before the war, the Czech Republic presented a long tradition as a democratic society and had its own socialist parties. For all these reasons 1968 marked the ideological transitions after World War II. It signaled need for new forms of democracy and socialist ideologies.

Derivatives.

At the same times, by the 70s, on the capitalist economic front, capital managers of the financial sector were introducing new kinds of financial instruments, such as betting about the future values of commodities, currencies, and other types of goods.

Then, this system went on to bets on the betting, the *derivatives*. Virtual economy was the name given by economists to this sector of the economy, and diffused by the media. This activity expanded rapidly over the world reaching trillions of virtual dollars, in 2008, more than the 50 trillion estimated for the gross domestic product of the world. A larger part of these virtual dollars evaporated in the current global economic crises.

The crisis started in the US in the housing finance sector, but the relations between a structure and an ignition key had already begun. Virtual and real economies are interrelated, affecting all kinds of activities and employment.

The development of the virtual economy, invented by the capital manager class, had its feedback, enlarging the size and the number of financial institutions and the number of people involved in this financial sector. Naturally it also increased the wage capitalist class. On the other hand, huge sectors of the middle classes, around the world, were attracted to enter this game, increasing the social losses provoked by the current crisis.

The End of the Former Soviet Union

The main problem with the former Soviet Union was its inability to produce a civil society. This is clear from how easily the Soviet Union dissolved. The Supreme Executive Committee of the State, supposedly representing the Soviet people, tried to take down reformist President Gorbachev, who was urging restructuring, economic reforms and transparency in governing (all very alien to Russia's experience). But it was too late. The extreme bureaucratic regime lost its capacity to survive.

The fall of Berlin's wall; the end of the Soviet Union; the euphoria with a new cycle of capitalist accumulation, made some believe in the end of history (Fukuyama). Socialism would be buried. Actually, the concepts of capitalism, internationalism, and socialism are changing.

Contemporary Globalization

Since the end of World War II, we have seen continuous technological advances and increases in tourism, financial investments, museum collections for exhibitions abroad, parts for car assembling, and much more. These were the early steps preparing the current framework of globalization. Today all these networks have been connected and are communicated on Internet. We have a "shrinking" earth.

As usual, this intensification of interchanges around the world has brought two kinds of reactions: on one side, the support for increasingly convergent relations between nation-states for a global order; on the other side,

dissatisfaction among those living in feudal or peripheral states. The idea of globalization causes debates mainly about current international relations among states (possible loss of sovereignty) and differences in social values between the advanced and feudal-reactionary societies.

The term *globalization*, while new to many of us, is not new in historical circles. Many believe that the process of globalization began when human beings first peopled the entire globe—and in particular, with the Age of Discovery in the 1500s, in which the eastern and western hemispheres became known to each other. Or, as Braudel would say, there have always been world economies.

However, we can justify restricting the term to the present because it has finally been internalized in all our media and in global popular culture. Also, it carries with it the idea of higher international collective action by the nation-states, handling a range of issues that must be addressed internationally.

The Geography of Globalization

Globalization has brought a new capitalist geography. Decolonization was an indispensable first step. Now, urbanization and formation of a middle class in the periphery is the next step of the globalization process. It is happening in China, a country that is moving from the conditions of periphery to that of second world leader because of its GDP (Gross Domestic Product), and where an ongoing process of urbanization is involving hundreds of millions of people moving from the rural areas. It happened in Brazil, now with more than 80% of its population living in cities.

Regional Geography.

The previous traditional capitalist center (the US and Europe) is still the main mover of world economy. These member states have organized themselves into a group named the G-7 + 1: the US, Canada, Western Europe, and Japan—and for practical purposes, include Russia. These states have the highest per capita incomes. Russia is included for geopolitical reasons—and for its valuable natural gas resources, much needed in Europe.

Opposition to the G-7 comes from the extreme political left, traditionally anti-capitalist, and now joined by environmental groups.

The new world map shows the hierarchical elevation of a group of emerging economic and political powers, the BRIC (Brazil, Russia, India, and China), countries characterized by continental or sub continental size and populations from more than 120 million to more than 1,200 billion. They show the highest industrialization and economic growth rates; China's GDP is reaching 9 trillion dollars per year. The appearance of the BRIC seems to affirm that national economies of continental size will play a larger role today, a process that started with the US. It's not just the size of the land mass and the population; it's the speed at which their economies, and particularly their middle classes, are growing. With this comes other increases, e.g., India and China are increasing their investments in R & D much faster than the G-7.

It is interesting to observe changes of political behavior in some Brazilian social sectors. While Brazil is rising economically and politically in the world, no longer regarded as a backward Latino country, critics who once blamed globalization now blame the management of globalization by the American and European leaders.

A third hierarchical level is comprised of smaller developed or emerging countries. A number of them, as Taiwan, Malaysia, Indonesia, and South Korea joined the BRIC to form another institutional group, called the G-20. Some see Mexico and South Africa eligible for the BRIC in the near future, to form the BRIMSC. Below

these smaller emergent countries, come other levels, the last with less interest in international investments. Political reason is also leaving some countries out of globalization, as it is the case of North Korea.

US/China economic ties.

The economic ties between the US and China are increasingly intertwined. American and other western companies invest heavily in China, bringing China into the larger world economy. Because of the advantage of low labor costs, China has become a large exporter of industrial goods, the US being its major customer.

The commercial balance is very negative for the United States, largely because of its balance of trade deficit, among other things. However China employs its huge currency benefit by buying American government paper, thus sustaining American consumption. In other words, while China is oriented to saving, America is oriented to consumption, financed by China.

Let us observe that Chinese dollars go to the American government, not to consumers, who use their credit cards. Neither, they go to the Chinese consumer. China does not use its dollars for a larger increase of its domestic consumption, for a valuation of its currency and a larger increase of its wages. Some economists see in this disequilibrium one of the roots of the present world crises, a crisis that may end the use of the dollar as the global currency of preference. Given the huge reserves of the dollars held by China, it depends in some measure on Chinese policies.

Centrifugal and integrating movements.

Globalization has increased the speed of integrating cultural attributes around the world into an “international” whole. We see Chinese, French, and Italian restaurants, Sushi bars, and American popular foods, in every city. The same Lacoste shirts, Adidas tennis gear, the Visa or MasterCard credit cards are everywhere.

However, the same speedy globalization has influenced some of the more destructive movements of some traditional societies left behind. Although traditionally conservative, they are happy to use the most lethal tools of modern weaponry and the most advanced modes of communications. The Iranian Islamic movement, the Taliban and al Qaeda in Afghanistan and Pakistan are examples of this.

Let us remember that in events of 9/11, al Qaeda terrorists, representing the most reactionary aspects of Islam, did not hesitate to use the most contemporary institutions: using private flying schools to learn how to pilot heavy airplanes, and using modern communications systems to coordinate their actions.

Given the fact that globalization is linked to capitalist expansion, it has received opposition from leftist circles in the West. Some of these sectors were offering some kind of support to nationalist movements in the periphery and to militant Islamic regimes. These regimes adopted elements of Fascist ideology. Fascism did not disappear after World War II.

Lead and lag time.

One important element in understanding progress is that cultures once at the apex of development can lose their edge. Islam during its Golden Age—our own Dark and Middle Ages—lost its power and subsequently went into sharp decline. Much of the Muslim world today, although enjoying many of the benefits of the modern world, is psychologically at a loss. At their most backward, they are feudal and tribal, and at the more modern end, authoritarian or totalitarian.

Even the decolonization of Arab states from their former colonial master, the Muslim Ottoman Empire, did

not help them to advance. Democracy has not done well in the region which is rife with social inequalities and corruption, and civil society is fragile at best.

The creation of Israel has brought into sharp perspective how badly the Arab (and Muslim) world has modernized. Israel appears to them as a western plant in their midst, and there appears to be little possibility of resolving the hostility.

Fascism and fundamentalist terrorism.

Even before World War II, it was not easy, in many situations, to distinguish between Communists and Fascists. Both were decidedly anti-democratic and supported totalitarian governance. After the War, from the end of the 60's to the end of the 70's, some declared Leftist underground terrorist factions, as the Baader-Meinhof, the *Red Brigades*, and the *Red Army*, exemplified the fascist/communist mimetic. They appeared in the same countries which during the War constituted the *Axis*, the Alliance between Germany, Italy and Japan. Also, their appearance occurred when the so-called American/Soviet condominium was being installed. The young members of the Baader-Meinhof group presented the same permissive sexual behavior as of the young people in *Woodstock*, 1969. Actually, the Baader-Meinhof movement can be considered as a violent fascist branch, parallel to other, but pacific, 68 movements, directed against, American capitalism and Soviet official, formal, communism. The movement involved confused young minds inheritors of fascism and communism. Recently, past leaders of the Baader-Meinhof, released from prison, joined the current extreme right German parties.

These underground terrorist factions adopted anti-Semitic postures, as in the case of the hijacking of an Air France airplane to Entebbe. They established ties with secular Palestinian movements, who they learned terrorist practices.

While Western and Japanese political underground movements were declining since the 80's, the Muslim underground movements have grown increasingly. The majority of them showed the dropping of the secular socialist mantle and the taking up of an Islamic fundamentalism. Winning clerical and popular support, offering alternative to local corrupt regimes, reached public status, as Hamas in Palestine. Hezbollah, in Lebanon, reached power representing an increasing sect organization facing other faith groups. In Egypt, the Muslim Brothers remain in clandestinely. The increase of a culture of violence, brought together with this development, diffused a new kind of terror, the one of the suicide bombers.

Among extreme fundamentalist Arab wings runs the idea of a re-establishment of the Caliphate, an institution dead for many centuries. In Iran, the State was taken by a well organized clerical layer supported by large popular fundamentalist masses. The Islamic Republic of Iran became increasingly dangerous to its neighbors and potentially to the world. Iran supported ideologically and with weapons violence made by Hamas and Hezbollah. Violence directed not only against Israel, but also against more moderate Palestinian and Lebanon institutions. At the present one sees a growing movement of resistance developing inside the more educated Iranian sectors, against the clerical regime.

In 1939, the Ribentrop/Molotov agreement did show the possibility of collaboration between communists and Nazis. One of Stalinist faces. Later the domestic totalitarian aspects of Stalinism appeared more clearly. Winning power, or influence, in some periphery states, socialist movements seem to continue with the lemma that "the ends (very far) justify the means". The same sin they throw on the capitalist countries (although, the

capitalist ends being closer). The support for Islamic fundamentalism only maintains the idea that socialism is compromised with a totalitarian regime.

Skinheads, for example, who terrorize people in Western cities, really cannot give sequence to a political movement of fascist nature, or take over a society. One reason is that they do not have written principles, a *great narrative* (Lyotard, 1996). Much more dangerous, for a diffusion of ideologies of Fascist nature is organizations such as Hamas and Hezbollah, both with explicit written statutes, and both increasingly supported by the Islamic Republic of Iran.

Diversity Does Not Mean Inequality

Natural History teaches us that life developed over the Earth's surface through a process of increasing biological diversification and the appearance of new species. The current movement to save species in danger of extinction is devoted to preserve natural diversity. Before the arrival of mankind there was no any form of social barriers to impeach the free linkages between species. The development of social life also included a continuous increasing of cultural diversities and complexities. Social diversity derives from the different material and spiritual products produced by different societies. The societies are capable to interchange their productions, because the men are equals by nature. Thus, one cannot take social diversity having the meaning of social inequality. Inequality results from advantages socially obtained by some people, or by social coercions imposed on some people.

Civilization progress aims to overcome the different human right values between national groups and reach an agreement on universal values. The UN Declaration of Human Rights expresses this proposal. However, deliberately, confusing inequality with diversity, fascist, feudal or theocratic states impeaches diversity inside their countries, while impeding the free cultural interchange with other nations. Many left sectors around the world are giving support to such policies in the name of the diversity principle. It is an opportunist behavior, in support of fundamentalist states, because they are following in an anti-Americanism and anti-globalization movement.

Post-Modernity, Indigenous Movements, Trans-Modernity

One aspect of post modern culture lies in the re-appearance of past values, mixed with modern values, in forms of hybridism. In Brazil, for instance, during the 30's, the modernist and nationalist ideology was to impose cultural adaptation of the remained Indian tribes to Brazilian culture. Nowadays, after urbanization and the development of nets of urban social movements, dominates the ideology of leaving to the Indian tribes the decision about their wanted degree of cultural adjustments.

In the South American Andean Cordillera region, one sees a renaissance of a political presence of pre-Colombian populations, as *Aimers, Quiches*, in Peru and Bolivia.

The periphery of the historical capitalist European and North American center is enlarging its contributions to the World economy and culture. It influenced the appearance of a "post colonial theory", and a proposition to replace the term post-modernity by "trans-modernity" (Dussel, 2002). Trans-modernity would express the cultural confluence from all parts of the planet to establish a world culture.

The World in Crisis

In the midst of a world characterized by globalization, multiculturalism, hybridism, and cultural borrowings, a deep economic crisis has exploded. Although this crisis resembles in many ways the one that began in 1929, the worldwide Great Depression, we should remember the Chinese meaning of the word crisis—opportunity—an opportunity to rethink the global system and its processes.

Scope of the disaster.

As in the 1920s, the epicenter of the crisis started in the center of capitalism, producing waves involving the entire world, and bringing general decline of production, unemployment, dissolution of huge amount of capital, and retraction of credit. However, although the crisis in 1929 brought the rate of unemployment to about 40% of the working force, it is now only between 7% and 10% in the US.

This is because of beneficial changes that were instituted after 1929: interaction between private and public sectors, more sophisticated instruments to follow the economic financial evolution, and more protective security measures taken.

Structural or management failure?

Certainly, the crisis has roots in management failures, as for instance poor state regulations over the speculative financial capital. But the crisis also has roots in social and geographical structures. Income inequalities increased during the period of financial speculation, and savings habits declined. This crisis did not appear suddenly, it was preceded by a number of other smaller crises with epicenters in different locations, as in Japan, Russia, *Asian Tigers*, Mexico, Brazil, and Argentina.

Confronting the crisis at government level.

There have been national investments in private banks and industrial enterprises to save them from default. In some cases, federal money has been given to enterprises in exchange for shares and some controls over their administrative practices. Theoretically these provisions appear to be loans, not nationalization. We have yet to see when these enterprises will be able to reacquire their shares. However, a new social culture is being introduced, stronger than state regulations, and that will certainly survive the crisis. There is keen attention to the swollen salaries of CEOs vs. the salaries of workers, a differential that has widened over the past 30 years.

Another new institution to watch is the strengthening of permanent bilateral and multilateral agreements between and among the world's main capitalist countries. This is very different from the scenario of the 1930s, when Roosevelt provided his New Deal for the US and Hitler went for state capitalism and war to solve Germany's crisis.

The actions made by the government levels around the world are showing two important things:

The possibility of introducing socialist orientated measures, in light forms, in capitalist economies, even in the USA, the champion of a minimal State and of a free market; The possibility of an increasing political internationalist process, deriving not from armed crowds, but from interchanges between nations, through their governments.

What About the Future?

What was and what is the main aspect of Soviet or Chinese Socialism? A government with all power presided over a weak civil society and a weak free market. What about American capitalism? It is managed by a large layer of capitalist wage managers that interacts with a smaller layer of government managers, both

responding to a strong democratic society, but strongly submitted to the market.

The growth in number of the wage managers of capital in the capitalist system is a process related to the historical development of the American corporate system, which has since become a transnational system. These managers are university-educated technocrats, not as in the past when there were mostly family-owned firms. In the US, such capital managers move easily from the private to the public sectors, and back again.

China, with its socialist system, also has university-educated technocrats, paid by wages and serving in private or public enterprises, but not migrating from one to another as yet—but that may be coming.

In an age of hybridism and increased complexity, the future seems to promise a new world system with fusion of socialist and capitalist components. Certainly, with the spread of free information and democracy, we may yet be capable at last of addressing the age-old problems of poverty and ignorance. Our past systems never could deal with this.

Conclusions

A better knowledge of the real of a thing requires a critical distance from it, to appreciate its external forms, and in a contradictory manner, it also requires a deep penetration in its insides to define its essence. Yet one does not have both, to better define the nature of the current mode of production. Some, like Julie Graham and Katherine Gibson say that it is not a capitalist as we knew it. Capitalism started by the 18th Century but its concept and name was established much later. When Soviet Union disintegrated by the 90's many hailed the end of Marxism and Socialism, but it is more alive than ever, and many predict the current Century as the Chinese Century. Traditional forms of democracy are challenged by new forms. China is talking about a *socialist market economy*, while international interchanges are growing inside all social instances. Thus one proposes the change of the traditional Marxian arrow to the form > capitalism > internationalism > socialism.

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Highlights in Museum Education

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The aim of this paper is to research museum audience and its expectations, experiences, and influence on museum's practices at the Sinebrychoff Art Museum in Finland. The common idea is that museum pedagogy as a word creates easily an image of dusty, silent, and serious moment when the audience is forced to follow a lecture or a guided tour. The author's research questions are: (1) Museum as an institution—what are the limits and possibilities to create highlights for audience work? (2) How to look and talk about art for different audiences—also for non-visitors? And (3) How can museum combine the knowledge of results and new technology to create more interesting approach for its audiences? Participants of the author's research are teachers, students, senior citizens, and colleagues from other museums. Besides the literature the author uses mixed methods by combining visitor questionnaires (made during last ten years) and qualitative research made by narrative methods. Interviews have been made by H4 recorder. The qualitative analysis is going to be made by Atlas.ti. The results will finally be analyzed in 2014. Until now, it has become clear that museum experience mostly starts from the web pages. What can we offer, how to give value to our museum audience?

Keywords: audience, museum pedagogy, social media, networking, technology-based programs

Introduction

After working 30 years with this subject the author decided to race her hand and participate to this long row of efforts to open the museum context with its contemporary audience at Sinebrychoff Art Museum in Finland. The author is working there as the Head of Education and an educational curator. The museum mentioned above is an interesting small piece of jewelry in the museum world—one could compare it with the Frick collection or Merchant's House in New York or Hallwylskamuseet in Stockholm. The original inhabitants of buildings have all been merchants, collectors, and art lovers whose cultural heritage nowadays is on charge of museum's professional staff. Balancing with collections and audience work the author is doing her doctoral thesis about museum audiences and their museum experiences to find out if there could be connection with needs of the audience and the pre-assumptions by museum staff. Besides the collection of Paul and Fanny Sinebrychoff, the museum context at Sinebrychoff Art Museum includes the family story, 21 other collections of the National Gallery, silver, china, and furniture and also the history of the Sinebrychoff brewery. As a small ancient palace with its history and stories in the middle of contemporary Helsinki, it has been a big challenge to create an interest towards contexts that for instance are concerning art in the year 1,300 or people who left the building in 1921s.

Fanny Sinebrychoff past away in 1921 and donated the collection to “Finnish people so that they didn’t have to travel away from their home country”. Now it seems to be a harmful thought but for Paul and Fanny Sinebrychoff it meant enormous investments of money to make one of the most beautiful collections in Finland.

Museum “audience” has nowadays many categories—it is not always concerning only physical visitors. Though we use traditional ways in mediating arts we must learn to use new technology and social media. Museum context has been in an immense change—museum professionals have been facing the virtual and real life by collaboration with museum professionals, museology scholars, teachers, new technology education, and students. The main issues have been how to get people interested in museum programs and get exhibition experiences, or how to develop the digital museum context and online-teaching to homogenous, natural way of collaboration despite of global distances. To give some examples of some projects, the author will call them “highlights” because she has learned very much of each of the processes.

The author will follow three themes in her own process in describing why she has chosen to work as she do. The first is the studying period when the author did two diploma works of museum pedagogy. The second is the starting period as an educational curator with school projects and the third one concerns new technology—a never ending story. Mediation strategies and concerns of the fine arts are connected to traditions at daily museum work in contradiction to contemporary attitudes of new social collaboration. Networking both with international museums, schools, and museology students keep the museum education at Sinebrychoff Art Museum aware of its audience. The author has had great contacts both personally and virtually to international museums like AMNH (American Museum of Natural History) and MET (Metropolitan Art Museum) in New York, thanks to professor Roberta Altman from the Bank Street College and William Crow who is the Head of Education in MET. Author and professor Herminia Din from Alaska has been a very important person by helping the author to find actual information of how to use new technology in museum education as well as William Crow who both have made books that have really been helpful in the author’s work and doctoral studies.

Quality or Quantity—Mixing Methods on the Backstage of Audience Work

The author is working as the Head of Education at Sinebrychoff Art Museum (see Figure 1) and also as an educational curator with workshops. After studying music, art education, art history, museology, aesthetics, economics, culture management, and combining it to international work with Sinebrychoff Art Museum audience, or the author’s museum education studies during her college time, the author nowadays has to mediate contexts of art in various ways. Every decade and culture has its own idea of storytelling. The author has been teaching art over 30 years both in schools and the museum. The author’s mentor in the University of Arts and Design (known as Aalto University) was Head of Education Marjatta Levanto from the Ateneum Art Museum and the author would call the collaboration with her the first real highlight in the author’s professional life. The author has done two diploma works to her, many interviews and been trained by her to learn to serve audiences in the best possible way using imagination, and always thinking of quality no matter to whom it concerns. It is not an easy task in museum world but through her methods the author has learned to create “highlights”—things that people want to remember. Her special interests were books and storytelling for children and children’s weekends at Ateneum though the museum pedagogy was directed to all ages—the weekends mentioned before were very creative for guides, too.



Figure 1. Sinebrychoff Art Museum, Helsinki, photo taken by Leena Hannula.

The world has changed but the same responsibilities are waiting for us in different forms. One of the biggest changes has been the change of direction from audience to museum. Sandell (2002) has written in his book *Museum, Society, Inequality*:

Within museum context, social responsibility requires an acknowledgement not only of the potential impact on social inequality, but also of the organizations' obligation to deploy their social agency and cultural authority in a way that is aligned and consistent with the values of contemporary society. (p. 18)

Can we keep the quantity without stepping on quality? In the year 2006, the author visited London's Engage congress and there it was obvious that the main task at the museum was to reach as many people as possible because of the funding. The author saw big school groups at museums and teachers keeping asking always the same question: "What is the Word?" and children giving the same answer: "Imagination!". The same interaction with posing questions is concerning the social media and in online education programs, too. What are the questions we would like to ask and what we would like to know?

The Reality Online—Good Practices With Good Partners at Sinebrychoff Art Museum

There have been many misunderstandings concerning traditional approaches of museum education and maybe even more towards online-education. Collections which derive from the objects are often self-evident for the museums and are considered as media and they have traditionally been presented by curators, museum directors or guides. The audience however has great difficulties in recognizing or understanding the message because the collection does not bear a continuous one-to-one relationship with the source-material and therefore, mediators with other methods are needed. Besides, the museum audience today has changed the role of the museums towards more social equality in many ways. We have to consider the social agency of the museum, how the museums engage with social concerns and the idea of the character of inclusive museums which could be more relevant, effective, and useful to society in the future. The audience with its diverse richness can find a new approach for the collections—if we let it happen.

The biggest changes at the museum world have perhaps been the huge production of parallel stories

connected to documents. Besides the scientific literature of arts, history and society there are many other sources that create a kind of illusion and another reality of the art world and its members. Fictive plays, former inhabitants, novels, marketing and advertising, portraits, and architecture have created their own story. The visitor is in the middle—what is real, can one separate facts from fictive stories, can a digital document of a visitor create something you can trust on? What things at the museum can fascinate visitors so much that they want to be documented as a part of museum life—Years at the Museum, not only one night... not only one visit—on line, too!

Highlights in Museum Education—Audienceatwork

One of the main features at the Sinebrychoff Art Museum is that collaboration with both colleagues and audiences concerns all ages, not only children. To get the results in finding tools to a pleasant museum visit, the author has planned many experimental projects at the museum with different audiences which have given new approaches to collections. Though the research is not ready, yet, one can consider that listening to the audience enriches the learning process and makes the museum experience more interesting. The fact that learning acquired in museums can be recalled long after the museum visit has been documented by Falk and Dierking (1995) and many others. Museum experience is unique, authentic and long term. Here are some examples of long term projects to inspire to develop ideas further. To build a bridge between the past and today we have had several international and experimental museum-school projects which all can be mentioned as highlights.

Audience Analysis—Benefits of Processing Collections Through Projects

As a research method one of examples with adults is to use the narrative method: Let people speak freely without interruption. The digital equipments like H4-recorder, digital video or camera can be a little disturbing and influence for the result. That's why there must be confidence and the interviewer has to be able to ask relevant questions. Working with schools one of the main things in experimental museum education is to find reliable partners because projects need more engagement than a usual visit. The author has made two inspiring projects together with Riitta Pouttu from Turun Suomalainen yhteiskoulu (TSYK). She created a digitally documented school project as a part of Sinebrychoff Art Museum's Garderobe-project. Her school created dramatized, historically based narrative story telling project with self-made costumes of sausage, circulated material, waste paper... finally they had conquered the Brinkhall mansion house in Turku; students had made a historical drama project of von Bondsdröff family life. All this was carefully documented digitally also by students and Kimmo Kauvo (see Figure 2). The initiative for the project came in the first place from The National board of Education. Now it has been translated in Estonian language. The pictures became icons and the models felt very proud of their achievement. A small girl standing in a "Pompeij room corner" became the whole symbol of the exhibition (see Figure 3). Since that the pictures have circulated all over the places. So it was comfortable to approach a sensitive subject with a trustable colleague. The author would call this one of the second of highlights of my museum projects.



Figure 2. A Stripe Code Girl (TSYK), Brinkhall, picture taken by Kimmo Kauvo.



Figure 3. A Pompeiji- Hanna, TSYK, picture taken by Kimmo Kauvo.



Figure 4. Along the Street, Kallion lukio's student at Sinebrychoff Art Museum, photo by Leena Hannula.

Along the Street brought other museums in collaboration (see Figure 4). Fictive plays, former inhabitants, novels, marketing and advertising, portraits, and architecture have created their own story. The visitor is in the middle—what is real, can one separate facts from fictive stories, can a digital document of a visitor create something you can trust on? To build a bridge between the past and today, we had another international school project called “Along the street”. There were four schools and three museums (the Hallwyll Museum in Stockholm (see Figure 5), the Helsinki City Museum and the Sinebrychoff Art Museum). Students were studying the history of Helsinki from archives, literature, and old photos from Sinebrychoff brewery, interviewing educational curators and finally we had an exhibition and plays. One inspiration came from New York. Today The Tenement Museum in New York has a mission to promote tolerance and historical perspective through the presentation and interpretation of the variety of immigrant and migrant experiences on Manhattan’s Lower East Side, a gateway to America. They have drama tours in tenement buildings and good internet pages. In Finland, all the famous names we know today—Paulig, Fazer, Stockmann, and Huber—came from abroad during the same period, and like Sinebrychoff, are household names in Finland. Unlike the Sinebrychoff brewery itself, the museum’s art collections and exhibitions are still strange and unfamiliar to the Finnish audience, even after 120 years—so there are a lot of challenges to attract visitors and make a museum visit understandable. From home-project gave a window to friendship (see Figure 6). Today when we speak about lifelong learning and education, it means pedagogy for all ages and groups. The day-care centers, senior citizens (see Figure 7), new ethnic groups, schools, and universities of education have been helpful with developing good methods for museum pedagogy and both its art education and accessibility. From Home project we had mixed age groups—students and senior citizens communicated in various ways, students wrote plays of home and these performances have been seen at the museums both in Finland and in Sweden. Schools had been chosen from the earlier two projects: Turun Suomalais-Uudenmaan Yhteiskoulu and Kallionlukio. About museums—we continued the fine collaboration with Hallwyllskamuseet from Stockholm and got a new partner called Museet HEM from Turku. As a result the author would like to say that modern technology with all its possibilities gives value for the work at the museum. Very much has been done to increase the use of archives in both national and international levels. As it comes to visitors there is also much to be done. The documentation has proved that digital documentation has a customer value—the visit and efforts in focus have always got extra value and strengthened also the identity of a visitor. Senior citizens as highlights in museum education are not only a friendly cliché (see Figure 8). The author has been working for twelve years with a senior group which has mostly female members. The group is very homogenous though the members have changed. Inspired by Arts, Science, and Inquiry, teachers blended summer course in New York we made Ladies Night at the Museum with Roberta Altman. As the author mentioned before, one of the best examples of online teaching for the author has been The Teachers’ Blended Summer Course—Art, Science, and Inquiry which were planned by MET and AMNH. Without Roberta Altman’s enthusiasm and her kindness to draw the author in the middle of excellent collaboration between two fine museums: The Metropolitan Art Museum and The American Museum of Natural History the author would have been ignorant of the possibilities of new technology. The author has been very grateful to William Crow who has been supporting her from the distance while the author has tried to reach something of his and Herminia’s fantastic work with online teaching (Crow & Din, 2009). Crow and Din had made a three week-program with later “class reunion”. Altman and the author from the Sinebrychoff Art Museum were invited

as observers of the project. Since that the author has been keen to develop new methods also in Finland. The author was studying all the courses of Social Media organized by Helsinki University and the Finnish Museum Association. Back to Ladies' night at the museum—it meant a lot of preparing for making questions and organizing online lectures but it was worth it—the time difference between Finland and USA made a real “Night at the museum”.

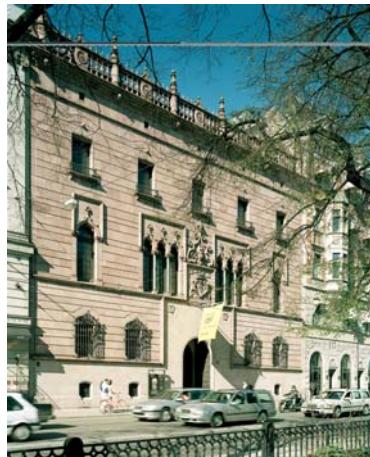


Figure 5. Hallwylska museet, Stockholm, Sweden.



Figure 6. From home-project, Museet HEM, Turku, Finland.



Figure 7. A senior lady at the Sinebrychoff Art Museum workshop.¹

¹ The museum is a place but also a process. That process is one of discovering and learning about the world. In the museum it's manifested through exhibits and expeditions, but this process can take place just about anywhere ,Roberta Altman (AMNH, New York).



Figure 8. Senior ladies at the House of Parliament, by Leena Hannula.

How to Mediate Your Story—Giving Value With Whom to Whom

The main common fear in traditional museum environment has been that online communication makes museums useless. It is not possible to learn new technology alone and without support. Helsinki university has organized a course called MATK: a-pedagogy (museums, archives, science centers and libraries)—including the same ideas with a smaller scale as in Teachers' Blended Summer course. In American summer course, William Crow has well explained the different tools for using digital environment for learning which partly are used in Scandinavia, too. Though the names change the functions will be comparable. The Finnish Museum Association has been kind and supported the author line to learn things that have been mentioned above. In the spring 2013, the author got a grant to travel to New York where she met Roberta Altman, William Crow, Herminia Din online and her previous contacts with Art Beyond Sight staff. The new contacts concerning VTS (Visual Thinking Strategies)—method in New York were Brooklyn museum. In Washington D.C., the method has been used at The National Museum of Women Artists and the National Gallery and we trained it also at the Finnish Embassy in Washington D.C., too. The author met museum educator Deborah Gaston from NMW (National Museum of Women in Arts) and museum educator Paula Lynn from NGA (National Gallery of Washington D.C.). At The Finnish National Gallery, there also has been the possibility to develop your own skills with audience work and now there has become more teams to create new contexts. The latest is made by a young generation to YouTube with the theme Art, Life, Love (Retrieved from <http://www.youtube.com/watch?v=0RLyzktmtlQ>).

Here are some of William Crow's examples of shared spaces and ideas: Online and blended museum-based teacher-training (teaching) needs innovative attitude. Of course we are talking about very different amounts of visitors and museum staff because there are 18,000 museums in USA, in Finland only 1,000. In spite of the difference of size, you can still pose the same questions: "Can I get access to collections and archives, can I get help from experts, can I be creative and do new things on basis of collections?". There have been many experimental projects with different audiences which have given new approaches to collections. One of them was to give the museology students a possibility to make their YouTube video of the Sinebrychoff Art Museum building (Retrieved from www.youtube.com/watch?v=umQ9sUGgyLk), its collections and audience. We learned to use Google drive, share files and make a photostory and movies with music. During five years, there

has been a long term series of lectures for museology students in Helsinki University. The author's task has been to be an innovator for students—how to make a museum omelette of elements mentioned before? The author had given a lecture at Helsinki University about new technology and participatory museum visits. Now it was time to let students show their own ideas of an ancient building.

To the end, the author would like to tell some examples when museum education has after invitation gone out of doors like to Suomenlinna where the famous baroque musicians and dancers from France and Italy have collaborated with children at Les Lumières-festival (1700s style). This year there was Raffaele Dessi (see Figure 9) who was the choreographer in Casanova-movie. Also the 300-year-old Qwensel-house in Turku found the common context of 1700s education with Sinebrychoff Art Museum. Qwensel House in Turku needed a script and drama—so finally they asked me to write the story with their needs. The result was that the author collaborated with Helsinki City Museum and copied their archives by hand (not a digital information), was acting a role of Maria Sederholm (a rich lady from Helsinki visiting her daughter Maria Pipping) and made ancient hairstyle. All this was on their webpages in a very humorous and nice manner. The author was asked to play a role of past Maria Sederholm who came to prepare young girls for the ball and help them to use a mouche and fans, learn dances and make hair-dressing (see Figure 10). Immediately after this the museum participated in Tall Ship Races-happening with sailor spirit (see Figure 11). Helsinki city had organized children's program—Annantalo Arts Centre and Sinebrychoff Art Museum made knots and sent signals with flags... we had 1,500 visitors in the park workshop during three days. The third project was on the contrary—a mass happening with visitors at the museum park—Tall Ship Races 2013 brought international boats and needed a lot of program for audiences. Sinebrychoff Park was reseved for children. We could give value to small customers and made the program as simple as we could to be able to serve them. It was also valuable for us—though it was a matter of quantity, too. In the last example, it was not a typical theme for the museum; knots, and flags but with acceptance and fine collaboration with others the audience and museum met successfully. The author's question is how to make a compact context and share experiences also after big happenings so that other teachers and educators could get ideas. How can a digital world give a hand—who from the real world can reach it? How can The National Gallery in Washington D.C be connected with Helsinki through museum pedagogy (see Figure 12)?



Figure 9. Raffaele Dessi at Suomenlinna, Les Lumières Festival



Figure 10. Hairdressin at Qwenel House, Turku.



Figure 11. Tall Ship Races 2013, Sinebrychoff Art Museum.



Figure 12. Leena Hannula at the National Gallery in Washington D.C..

Conclusions

As a result in still going process with the author's research of museum audience everyday work at the museum with its collections has not disappeared though we take the audience on focus—the work to preserve the cultural heritage for next generations is needed. With collections and professional knowledge, we can share information and cultural heritage, support identity and find new experiences. Globalization, modern technology with all its possibilities and professional staff give value for all the work at the museum. Technology as itself is not enough—it needs context and context can be given in many various ways. The main thing is to understand different audiences with different needs. We do not have to throw traditions because people love them; what we need to understand is not to stop the development and keep us open. There is plenty of room for diversity expressions and need for access to understanding contexts. Very much has been done to better the use of archives in both national and international levels. As it comes to visitors, not only a fear of being "good enough visitor" but the non-visitors, people with need of PDA (Personal Digital Assistant) or audio guide equipments and many other groups would need support to have courage to take the first step for entering the museum building. To get a highlight. It needs a social approach for audiences and a technology which unfortunately has prices that cannot be reached in most museums. The documentation has proved that besides visits a digital documentation and has a customer value—the visit and efforts in focus have always got extra value and strengthened also the identity of a visitor. The author will be very curious of the results when using qualitative analysis program Atlas.fi. Can a program make us see more than we already know?

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Cultural Organizations and Communication in Portuguese Decentralization Policy

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This paper intends to show the Portuguese municipalities' commitment, since the first decade of this century, in cultural facilities of municipal management and how it provided 12 of the 18 district capitals of mainland Portugal with cultural equipment, but after all we want to know if this effort resulted in a regular, diverse, and innovative schedule. Investing in urban regeneration, local governments have tried to convert cities' demographic changes (strengthening of the most educated and professionally qualified groups) in effective cultural demands that consolidate the three axes of development competitiveness-innovation-creativity. What the empirical study to the programming and communication proposals of those equipment shows is that it is not enough to provide cities with facilities; to escape to a utilitarian conception of culture, there is a whole work to be done so that such equipment be experienced and felt as new public sphere. Equipment in which proposals go through a fluid bind, constructed through space and discourse with local community, devoted a diversified and innovative bet full filling development axis. This paper presents in a systematic way what contributes to this binding on the analyzed equipment.

Keywords: culture, communication, innovation

Introduction

In 1999, precisely at the turn of a new century, the Portuguese Government launches, as part of the cultural policy of decentralization developed by the XIII Constitutional Government, the National Network of Theatres and Cine theatres. With the aim of providing the district capitals throughout Portugal with performance rooms, it is intended to improve access for all citizens to cultural values and goods. This is an example of a measure from the central state to promote the decentralization of cultural assets' supply, assuming that local authorities would, after the equipment's reformulation or construction, ensure its operation.

The growing investment of the central state in networks, which structure cultural life throughout the country (such as the National Network of Public Libraries started in 1986 and this National Network of Theatres and Cine theatres), has increased local authorities' action and resources. These measures have caused the Portuguese municipalities' cultural sectors' expenses to surpass the budget of the Ministry of Culture in a few years. In 2007, expenses amounted to 600 million Euros for local authorities against 300 million for the Ministry's budget. It is important to highlight that since its conception in 2000, the Operational Programme for Culture has facilitated this tendency. The Operational Programme for Culture began in the context of the III

Community Support Framework (QCA III) for Portugal between 2000 and 2006, and provided, for the first time, an autonomous support for the cultural world. More specifically, thanks to its “2.1. Measure”, it created and animated an Elementary Network of Cultural Areas. The programme contributed almost with 40 million of the 71 million Euros of estimated investments.

The success of this programme of national source and framework is dependent on the action of Portuguese municipalities. They are the ones that define the equipment model of management, finance programming actions, and all the other expenses related to its operation, in an attempt to boost the development of the cities that have been resorting to the logic of artistic creation as an element of distinction. Local government has tried to convert cities' demographic changes (strengthening of the most educated and professionally qualified groups) in effective cultural demands that consolidate the three axes of development: competitiveness-innovation-creativity.

This measure resulted in the rehabilitation of seven equipment and the construction of five more, which means that from the 18 district capitals of mainland Portugal, 12 have benefited with an equipment of municipal administration charged of providing a more or less regular schedule¹.

The research developed in the 12 equipment² shows that to provide cities with facilities is not enough to ensure access of all citizens to cultural goods. To escape to a utilitarian conception of culture, there is a whole work to be done so that equipment be experienced and felt as new public spheres.

Equipment in which proposals go through a fluid bind, constructed through space and discourse with local community, devoted a diversified and innovative bet, full filling developmental axis.

For binding, the role of the programmer is fundamental; he is a central tenet in the dynamics that characterizes the relationship of organizations with its audiences. He is the writer, or should be, of the proposed programme, being responsible for the intermediation between the organization and other agents, being the artists or audience; or, in Becker's (1982) words, he is the creator of an art world from establishing reciprocal relations. Familiarity with the cultural field gives him the right to discern the legitimate from the illegitimate, as well as producing “authorship discourses”.

The aim of the programmer is always, ultimately, to persuade others to have made the right choice and suited to the characteristics of the equipment and surroundings. Addressing others implies him in an act of recognition animated of some intentionality: Others are to be placed in the direction of his proposals.

It is then his responsibility to provide a critical enjoyment, to propose not only artistic creation but also ways of approaching the sidelines of creation and the events' design conditions so that he could contribute to the revitalization of privileged spaces for debate and argumentative confrontation of ideas to broaden the participants' horizon of expectations.

¹ Although mainland Portugal has 18 districts, in the author's study, six capital cities were excluded: Lisboa “was not identified as a city in need and, indeed, it has cultural facilities, national or private well maintained and in operation” (Silva, 2004, p. 245), Évora and Viseu, because they have, since the mid-90s of last century, Regional Centers for Arts and Performance, Coimbra (the equipment built was eventually transferred to a theatre company and the city council participation confines itself to eight shows per year), Porto (the restored equipment was assigned to Teatro Nacional S. João and as such is directly under the Culture's Secretary of State, former Ministry of Culture) and Setúbal (the Forum Municipal Luisa Todi was refurbished and reopened in 2012; however, the work was made without public funding, which justifies its exclusion from the universe of the study).

² Teatro Aveirense, PaxJulia—Teatro Municipal de Beja, Theatro Circo de Braga, Teatro Municipal de Bragança, Cineteatro Avenida de Castelo Branco, Teatro Municipal de Faro, Teatro Municipal da Guarda, Teatro José Lúcio da Silva in Leiria, Centro de Artes do Espectáculo de Portalegre, Teatro Sá da Bandeira in Santarém, Teatro Municipal Sá de Miranda in Viana do Castelo e Teatro Municipal de Vila Real.

Through the analysis of programme proposals during the first three years of operation of each equipment (mainly between 2004 and 2008) and interviews to those responsible for programming were possible to verify if the established relations consist of disruptive links or, otherwise, fluid links that result from the action's coordination of the involved parties not in isolation, but by behavioral expectations inter subjectively valid. It was thus possible to ascertain the type of relationship established between organizations and its audiences, in particular as regards the audience formation's policy (key part in the production of public cultural policies) and to what extent the type of relationship established can help overcome the reification of communicative practices that has threatened the Life world, the space of mutual respect and understanding, the "land of the immediate familiar".

Dialogical Practices

The research assumes that through the discussion forums promoted by organizations it is possible to revitalize the public sphere, as in the XVIII century, a group of citizens developed critical sense and argumentative skills through participation in acts of publicity. This practice is, according to Habermas (1962), the ideal reference of the public and critical use of reason, in that from invoked reasons and under the force of the better argument, the individual is free to make his choice taking into view understanding. Rational discourse, as the last bastion of any possible justification and argumentation, is revalued as the practice that "convinces" us of what we can accept publicly in rational manner and of public as a critical instance.

Assuming that the goal of cultural policy is "to develop and maintain a cultural public sphere with organizations and subsidy schemes that optimize the possibility of the experiences of individual and social practice of citizens to express themselves culturally through art, aesthetics and other symbolic expressions" (Duelund, 2002, p. 18), the author proposes then that the practice of cultural organizations is viewed in a participatory manner; the relationship between organizations and the audience cannot be of instrumental nature, but dialogical, based on inter subjectivity of mutual understanding linguistically established. It means that the program practices of organizations affect but also are affected by a range of actors, those actors that become public when they become aware and active because they recognize a situation, engage in it and feel they are able to act against this situation, so the public are defined in terms of levels of interest in the affairs. What unites and holds together the members of an audience is a community of shared ideas and, above all, the consciousness of this communion.

As Habermas (1982) points out, the process of social life is not always supported by activities that can be described as communicational actions, "those symbolic manifestations (linguistic and non-linguistic) in which subjects capable of speech and action establish relationships with the intent to understand themselves about something and so coordinate their activities" (Habermas, 1982, p. 453). The process of social integration is not always founded on acts that presuppose inter subjective agreement, in which consensus is reached, not at the outset, but through the argumentative use of language itself.

However, the fact that individuals engage in certain types of activities and refer to them reflexively, puts them in the sense of understanding, since in supporting their decisions on interpretations, there will come a time when they have to defend them before others and reach an agreement.

Literature review allows the author to argue that is through educational services that cultural organizations better promote understanding. By not limiting themselves to present performances, but rather offering forms of ownership to how performances were designed, they meet the political dimension of organizations and

transform them into active agents in the cultural public sphere. The reception of cultural works does not limit itself to the occasional consumption of already-made-products, but accompanies, "from within", the conditions and the processes of cultural production, the backstage, the techniques, rehearsals. By questioning works dimensions, educational services resize the reference system of actors, increasing the pleasures of proposals enjoyment. The interaction scenario so fitted is responsible for encouraging a dialogical practice that enriches the ability to choose by recommending actions aimed at understanding, communicational actions that correspond to the reciprocity between "ego" and "alter".

Results

The research to the organizations that comprise the National Network of Theatres and Cine theatres, more than 10 years after its launch, shows that there are equipment that act exclusively as presentation spaces rather than active agents in the cultural field, the field of social interaction in which different positions cohabit. Bourdieu (1989) notes: "Any current position can be defined in terms of a multidimensional system of coordinates whose values correspond to the values of different relevant variables" (p. 135). Managing cultural equipment means elect different variables as relevant. Programmers develop their activities on the overall volume of capital they possess and according to the relative weight of different species of capital they also have, what determines a bet on proposals more or less risky, more or less concerned with the degree of internationalization, the diversification of audience or civic affairs. Hence, "the position field is methodologically inseparable from the positions taken field, understood as a structured system of practices and agents expressions" (Bourdieu & Wacquant, 1992, pp. 80-81).

When the programmer combines his duties with the responsibility for the Educational Service (cases of Braga, Bragança and Vila Real's equipment, all in the north of Portugal), when the programmer has little interference in the cultural field because his proposals are limited to select rather than produce or co-producing events (cases of Castelo Branco and Santarém's equipment, where the percentage of selected events and in-host is about 90% and Viana do Castelo which is around 99%), when the programmer understands the work with local agents as the assignment of spaces (cases of Vila Real and Portalegre's equipment), when the involvement of the public is limited to publicize the range of activities proposed, it is an administered and utilitarian conception of culture that prevails.

It is in these circumstances that, as Adorno and Horkheimer (1944) pointed out, culture becomes a sphere of empty satisfactions responsible for the illegal participation of consumers for their own victimization and lack of opportunities to participate rationally in the process of needs satisfaction.

These are cases where cultural democratization is simply understood as the process of facilitating access to cultural goods; however making accessible does not automatically imply individuals' active ownership. Castelo Branco, Santarém and Viana do Castelo's equipment are examples of distorted public spheres to the extent that they meet cultural consumerism rather than a cumulative experience, since the dependence on the political-administrative system of local authorities (the management of these equipment is secured by the city council's departments and divisions) interfere in the process of social integration symbolically structured. The subjection to municipalities budgetary resources, the dependence on politic guidelines that submit the performance of the equipment to a political-electoral logic and the consequent relative autonomy to schedule distort the concept of public service and limit the possibility of being in the presence of equipment functioning professionally.

Conclusions

This paper also shows that some activities proposed by other equipment effectively promote communicational actions, as the equipment implies something and by implying it simultaneously promote the coordination of action plans of the parties involved and contribute to the revitalization of action and dispute spaces. The understanding is, in these situations, the mechanism through which participants regulate their cooperation (ability to read the actions of others and respond appropriately) and hence the importance of individuals engaging in these proposals that promote a fluid bind, constructed spatial and discursively with local community.

The Faro and Guarda's equipment (the first is in Algarve, Portuguese most touristic area and the second is inside the center) give us examples of such proposal; the first is the equipment that has the highest number of activities performed by the Educational Service (29% of total events), activities which include music and theatre performances, workshops, enacted visits to the theater, talks on topics related with performing arts for scholar, familiar and senior audiences and resulting from partnerships with local cultural agents. Guarda's equipment focuses on a risk programming, through the presentation and dissemination of alternative events, international projects (27% of total events presented is of foreign origin), the diversity of audiences included (please note the organization of workshops within cycles and festivals, exhibitions, conferences, publishing activity, guided tours with workshops and other activities aimed at children, senior and excluded as prisoners and mental patients) and the number of productions, on average, four per month (under the various music festivals and the Project, the own structure of theatrical production). To the type of presented proposals we must add the fact that the route of those responsible for programming these two devices go through the cultural field gives them a privileged position to organize the equipment activity in a participatory manner and thus enhance competitiveness, innovation and creativity.

It is this type of proposal that meets the vector of democratization: the programming is characterized by a diverse offer and spaces are lived and embodied in population experience as social spaces that provide public ownership of these spaces that mediates the subsequent social production of conflicts and negotiations.

Thus, the Teatro Municipal da Guarda and the Teatro Municipal de Faro fulfill the mission of any cultural organization by restoring the collective experience of public sphere and therefore we consider them as "counter-institutions", recovering Habermas expression, generated from Life world to stop the dynamics of economic and political-administrative action systems. It is through such examples that the primacy of culture as negotiation emerges, as a place where public sphere is recreated and we question our position in the world and where society, equated as a cluster of cooperative behavior developed by its members, is strengthened.

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Audience-Performer Interface as a Battlefield of Expression: A Study of Ateso Oral Narratives*

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The purpose of the study was to investigate and illustrate the challenges faced by performers and audiences during Ateso oral narratives in Ateso speaking communities in Uganda. The study used ethnographic and discursive analyses methods of research. The topic was Audience-Performer Interface as a Battlefield of Expression: A Study of Ateso Oral Narratives. Ethnographic method of study was used in Ateso speaking communities of Serere, Ngora, Bokedea and Pallisa districts of Uganda. The author stayed with communities for four to seven days in 2009, 2010 and 2011. The study analysed the interpretational dimensions of the oral narrative episodes. Questionnaires and focused group discussions were used to solicit data from a total of 20 (33.3%) out of 60 persons. The study saw that there was dire need to revive the cultural media of communication in Teso. In Serere, Bokedea and Ngora there was more of unpleasant intrusion than in Pallisa and Serere. Performers should consider their audiences complementary to the narration and establish rapport. Audiences should appreciate the efforts of the narrators to keep the cultural norm of story-telling alive in Teso. The Ministry of Education and Sports in Uganda should encourage local languages at all levels of education.

Keywords: Ateso, audience-performer interface, battlefield of expression, cultural media, Etesot, interpretational dimensions, Iteso, retrogressive, Teso, unpleasant intrusion

Introduction

The story teller is taking his or her audience for a ride: an examination of Ateso oral narratives in Uganda. The study investigated charged reactions between performers and their attendant audiences in some selected communities in Teso sub-region. The narrative dynamics of Iteso performers in oral narrations in selected Ateso speaking districts of Uganda were closely observed and some conclusions were arrived at. The reciprocal feedback from the recipients of the narratives was also analysed

Background

In a narrative performance scenario it is assumed that the audience and performer interface is on terms of understanding the various productive and receptive roles of narrator and listener/observer. But, is this always the case? In the ethnographic study the author undertook in Ateso speaking communities of Serere, Ngora, Bokedea, and Pallisa districts of Uganda, there seemed to emerge antagonistic forces at play. Should some performers consider audience-performer interface an unpleasant intrusion for performance? In Ateso oral

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narratives, like all folktale experiences, utterances and non-verbal protestations were exchanged between performer and audience. Yet, some of the incidents were deterrent to performance. This emerged as one of the findings of the Ph.D. research entitled “Performance of Ateso Oral Narratives”.

The author examined the complex mutuality and the accompanying tides in the performances of Ateso oral narratives. As the author noted that whenever the performer’s audience reacted with enthusiastic admiration, the artist held back his or her voice with detachment, until silence was restored. This might have been chiefly because the performer saw them as one carrying out the noble and elevated duty. They wanted to take no chances about the performance. It should not be corrupted by undue interruptions and what could turn out to be insincere applauses. The issues of the account should remain intact in his or her mind for a successful narrative that was expected of him or her to be realized. The intimacy that arose between performer and audience was analyzed to ascertain how it had a bearing on performance. As had been noted earlier, performers tried to establish good rapport with the audience in their various styles, and at times there was a blurring border created between the performer and the audience. Social intercourse inevitably erupted as the mutuality was established. There were times when roles were swapped between performer and audience with a lot of ease.

According to Boden and Zimmerman (1991), conversation analysis (akin to oral performances) arose from an ethno-methodology in which the crux of the matter was the primordial site of social order found in the members’ use of practices to produce, make sense of, and thereby render accountable, features of their local circumstances according to their cultural and socio-economic circumstances. In this study, the author analyzed how texts were created, interpreted to be humorous or not according to the reactions from the audiences. The author was keen in noting the incidents and utterances that tickled audiences to laughter and those that moved them to remorsefulness and apathy.

The research also discusses the interpretational dimensions of the oral narrative episodes. The narrative did not express issues ignoring the tides. The study examined how the performers created scenes that were reading the signs of time. When the reciprocal utterances and silence from the audience became collaborative and accountable accomplishments, agency emerged not just as a metaphysical principle of a performer’s illusion but as an essential feature of the organization of the social interaction. Performance was seen as integral to social and institutional organizations with mechanisms for the satiation of social and cultural quests and emulation of the lessons therein.

Narration is defined as a function or a set of introduction techniques combining the narrative, proper speaking, dialogue, monologue and free indirect style which creates fiction (Hamburger, 1993, pp. 68-71). In the Kate Hamburger theory, the performer is distinguished from the author of a tale, in this case the anonymous originator of the tale. The performer is not just a narrator but one who creates the fictional world and establishes a mutual connection with an audience. Every audience and every performer faces a dual experience of consciousness. The audience reacts to content and form on one hand, and on the message and medium the performer uses to transmit that communication on the other hand. While the performer is pre-occupied with creating atmosphere conducive for the narrative, the audience is sucked into events taking place in the tale and experiencing these events as form. As to which of the two paradigms (event and form) is a predominant variable left at an awareness and consciousness of the performer or individual members of the audience. This creates the audience-performer mutual interaction. The ability of the audience to make sense out of the oral narrative performance depends on its focus and interest in the same. The audience concentration is a function of expectations, personal experiences and orientations. Due to this mutual adherence, the determinant force of

tradition directs individual behavior in the performance experience to overlook the quirk manipulations of traditions of performance. They see the performer as a person, an individual like one of them, but with a definite duty to carry out. In this mutuality, the description of collective, shared cultural practices and norms which determine the reciprocal behavior to be exhibited by both parties.

Methods Used

The objectives of this study are to illustrate the challenges faced by performers and audiences in narrativity of Ateso oral narratives in Ateso speaking communities in Uganda and Kenya. The research was carried out using the ethnographic and discursive analyses methods of research. The author stayed with communities for an average of four days of their “festive/holiday periods” in November to January in 2009, August 2010 and December 2011. A total sample of 20 33.3% interviewees was selected using purposive sampling from a population of about 60 members of audiences in the different performance sites. The study analysed the interpretational dimensions of the oral narrative episodes. It challenged the held assumption that reciprocal utterances and silence from the audience become collaborative and accountable accomplishments. The author used questionnaires and focused group discussions to solicit data. The author referred to some theories such as the diffusionism theory which asserts that cultural changes occur horizontally as results of mutual interactions of peoples, and then the author examined possible narrativity mutations in Ateso oral narratives.

Results

Using the quantitative data analysis techniques, the study received the following results. In 18 performances in 12 families and communities in the four districts of Serere, Ngora, Bukedea, and Pallisa in Uganda were observed and studied. Firstly, there was a high rate of audience antagonism in Bukedea and Ngora than in Pallisa and Serere. Overall rate of unpleasant intrusion was 75%. Some of the incidents were deterrent to performance as was seen in Teso communities the author stayed with. It establishes the relationship in the interaction of audience-performer in line with Bavelas, Coates, and Johnson (2000) who say that listeners become co-narrators in a performance. Secondly, it established these psychological observations on mutuality and intimacy exhibited in socio-anthropological settings and identified these facets in the Teso socio-cultural setting. The study observed that in telling a story, a performer underwent various breath gaps, not only because he or she wanted to take a breath between one episode or subplot and the next, but also because some forces were at play, both verbal and non-verbal, as the narrative progressed. There were also other diversionary sights such as the stage hands or prompters who becomes unnecessarily noticed. Cultural changes and issues of identify were focal points in the discussions hence, a yearning for platform to address such issues.

Conclusions

Even when there is a happy cultural correspondence between performance and audience and the roles on all sides are adhered to, there is no guarantee that a performer's meanings were understood as he or she had intended. Carlson (1989) talked of audiences “reading” a performance and used Eco's semiotic perspective of reader (audience) response, which involved the ideas of “model reader” and “open” and “closed” texts. The study was able to deal interpretatively with the expressions in the same way as the author deals generatively with them. Closed performances aimed at generating a precise response from a more or less precise group of audience, whereas open performances gave fewer and fewer specific response indications and were

increasingly open. Paradoxically, open performances where all were invited free of charge were often less accessible than closed ones. It is in this generation and interpretation of meaning that the interplay of space and utterance was observed, and as Carlson stated: “stage utterances can shape the way we perceive the context [space] of their occurrence. In its turn, context lends meaning or may modify meaning considerably” (Carlson, 1989, p. 187). For example, in the tale of *Epolon ka Aberuke* (The old Man and his Wife), the plight of the pumpkins-cum-sisters given by divine providence to the barren couple could be understood in the contexts of their speeches and gave their discourse a tragicomic flavour. Ungrateful, human beings should not own what they do not appreciate. The audience saw the connections in the parameters and the author recalled the sophisticated contract between performer and audience as the generator of that meaning. There was effective use of space in relations to the semantics of the performance. When the audience frowned at the misadventures of the characters in the narrative, it stood as the agreed norm. When it appreciated the amusement with smiles and laughter, those aspects of response to performance defined the occasion. It was an audience’s laughter which defined the joke, and at the same time, failure to laugh could determine the level of irony in the comic performance (Carlson, 1989, p. 47) or simply insensitivity to the comic aspects of Ateso oral narratives. In the analysis, such dynamics had to be commutative if a performance was to work out as a performance. In effect both organisational and cognitive principles had to be at work in the Teso cultural context as well as a conscious mutual interaction between the performer and his or her audience.

Atkinson & Heritage (1984) argued that the many difficulties of speech act theory ultimately derive meaning from the failure of its proponents to grasp that utterances are in the first instance contextually understood by reference to their placement and participation within sequences of actions. So, in oral performance, the illocutionary force of talk which a performer tries to establish in the performer-audience mutual interaction is determined not in isolation but by reference to what a particular event accomplishes in a sequence of prior and following utterances, or what Heritage calls “the architecture of inter-subjectivity” (Heritage, 1984, p. 254).

As mentioned earlier on in the study, the author noted that difficulties pointed out in the speech act theory eventually boil down to inability of its proponents to comprehend that actions and utterances were primarily contextually understood by reference to their placement and participation within the season and series of activities. That was why the illocutionary force of performances was examined not in isolation but by reference to what the particular trend gained in respect to earlier and ensuing actions and utterances. The findings suggested that sequences might be extended to illuminate the gist of the narratives, hence the context-oriented and the content-trend. The research proceeded to analyse with some assurance that interface understandings were shown at performer-audience mutual interaction.

Firstly, the feud established a new relationship in the interaction of audience-performer in line with Bavelas, Coates, and Johnson (2000) who say that listeners become co-narrators in a performance; secondly, it established these psychological observations on mutuality and intimacy exhibited in socio-anthropological settings; thirdly, just as Carlson (1989) talked of audiences “reading” a performance and used Eco’s semiotic perspective of reader (audience) response, Ateso audiences were able to deal interpretatively with performers’ expressions; fourthly, some of the incidents were deterrent to performance; However, fifthly, in Ateso narrations, moments of unpleasant and at times bitter exchanges between the audience and the performers were provoked by inconsistencies in plotting, characterization and spectacle; sixthly, some performers were able to

extricate themselves from the illusionary world in order to scold a wayward member of the audience; And seventhly, following the diffusionism theory that cultural changes occur horizontally as results of mutual interactions of peoples, the study delved into the mutations. The traditional folktale narrative styles and diction were mutating and the tales did not start with the old “Long, long time ago...” adage.

In the incidence where the narrator, Amojong Ibalasa, paused in order to reprimand part of the audience the performer extricated herself from the world of illusion and became her real self: an old Atesot who deserved respect and reverend attention from her ungrateful (if not disrespectful) audience. She could not let those ill-mannered “wiseacres” to spoil the authority she had established in the narrative. This performance being a cultural activity inherently gave her authority to be listened to and respected. After the exchange, it had not been smooth for her to resume her role in the illusionary engagement. During the exchange, there was a strange feeling that not all was well. The author also felt uneasy as a researcher. It should not come to this temperamental exchange especially since there had been very few people willing to perform the oral narratives in the first place. Now that the football star was making “blunders” in the spot kicks in the field, the crippled members of spectators were giving advice on how they could not have missed the goal had they been the ones playing. But did it warrant vehement defence from the artist either? Perhaps not. This was what Balls (1998) called a bizarre moment when he described a similar incident when a proficient actor Nichol Williams in the performance of Shakespeare’s *Macbeth* (1998) at Stratford broke the spell of illusion in order to scold the notorious belching member of the audience. The performer had been about to recite the famous soliloquy when the unfortunate belching intruded into the path.

Balls (1998) reports:

I once saw Nichol Williamson play Macbeth at Stratford. During the floating dagger scene, when all was hushed in anticipation of the soliloquy, someone belched. Though the audience controlled itself, Williamson didn’t. Sitting down on a stool, he began to lecture the audience about how he was not going to be distracted from delivering one of the greatest speeches in English drama. It was a bizarre moment, because he’d broken the spell, making you want to pinch yourself, to check that it was really happening. (p. 35)

Amojong Ibalasa who interrupted her tale to admonish the unruly section of the audience could not pretend to continue with the narration as if nothing was wrong. She descended from the illusionary platform and resumed her social and cultural position as an elderly Atesot who had to be given utmost respect and attention. It was her duty to remind the wayward section of the audience the traditional norms of respect for elders especially those performing cultural social duties like story telling. The author could not hide a smile of approval. True; the performer-audience interaction during performance ought to be mutual, but it has to be regulated in order for sanity to reign in the experience.

Recommendations

Performers should not consider their audiences as stumbling blocks but rather as complementary to the narration. Firstly, they ought to strive to establish rapport for effective communication; secondly, audiences should appreciate the efforts of the rather few narrators to keep the cultural norm of story-telling alive in Teso; thirdly, the Ministry of Education and Sports should lay emphasis on studying local languages right from the lower levels of Primary to Secondary and Universities rather than planning to retrogressively abolish them; fourthly, knowledge received from oral narratives should be used in Tesoland for development and growth;

fifthly, promotion of Ateso oral narratives and their study will help the Ateso speaking communities to rediscover value in their traditional inheritance; and sixthly, the issue of lack of literature in Ateso will be addressed.

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